

## Stucco

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*The elements have imparted to them a softness of tone and texture, and the hand of time has but enriched their charms.*



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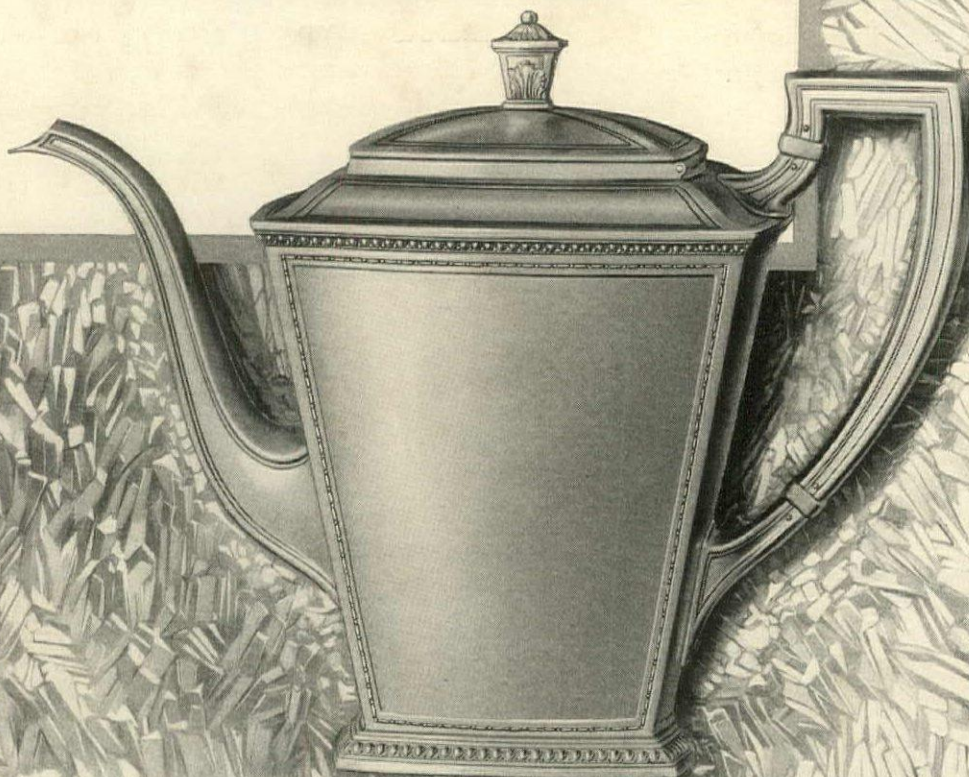
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THE PANTHEON

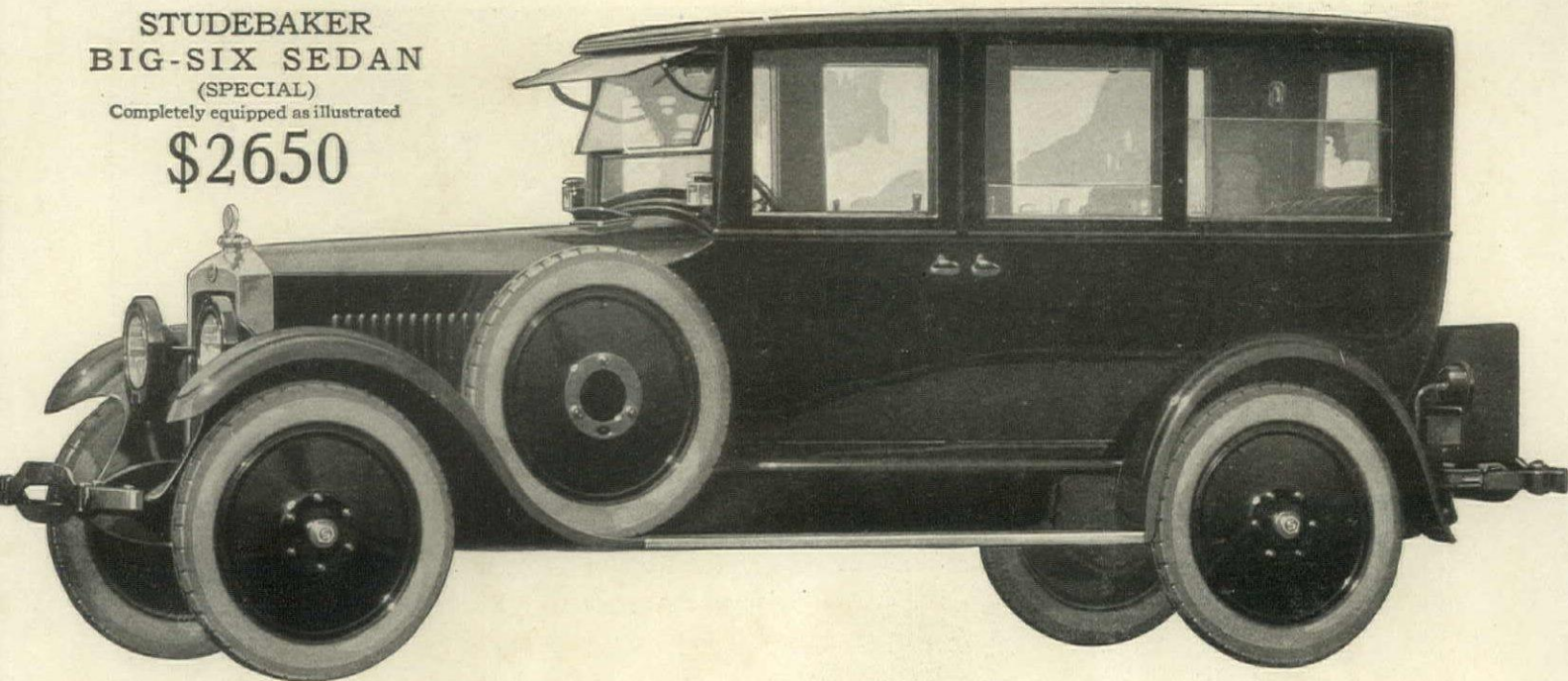
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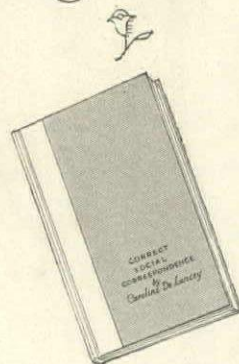
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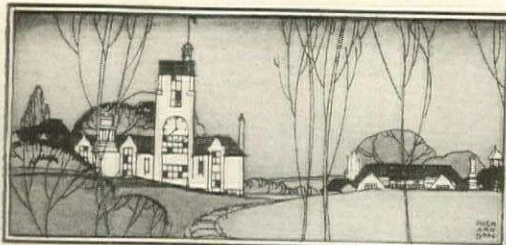
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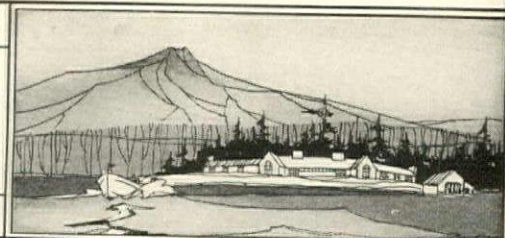
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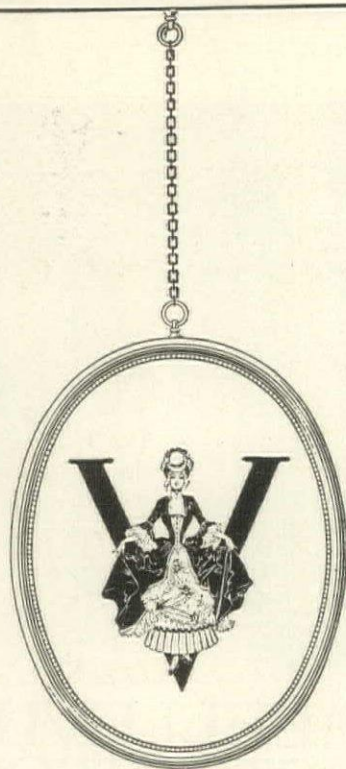


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# VOGUE'S THIRTIETH ANNIVERSARY NUMBER

JANUARY 1, 1923

VOGUE was founded in late December, 1892. In the thirty years of its existence, the magazine has attained a position and prosperity unique among periodicals. Its name has become a household word among American women, and through its widely circulated editions, printed in several languages, Vogue today is familiarly known among women throughout the civilized world. Within its chosen field, Vogue's authority is unchallenged, its influence is unrivalled. In these past thirty years, its forecasts have invariably been confirmed by usage.

We are planning to recognize this extraordinary achievement by publishing a Thirtieth Anniversary Number of Vogue — an issue which will contrast mightily with the flimsy thirty-six-page Vogue of thirty years ago—one which will be worthy of the event it commemorates.

Vogue for January 1, 1923, will be the most striking issue of a fashion magazine ever published in any country.

*Condé Nast*



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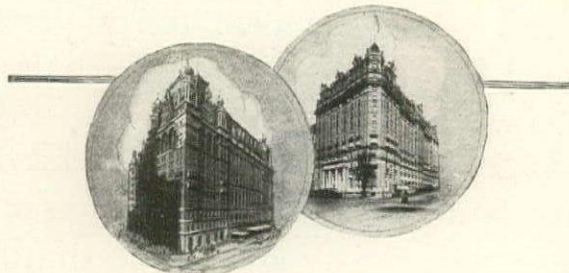
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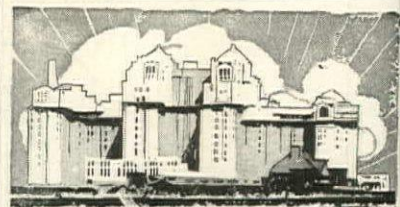
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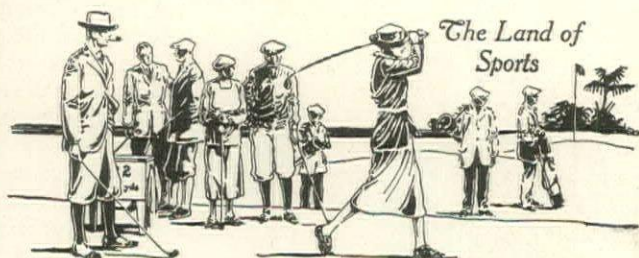
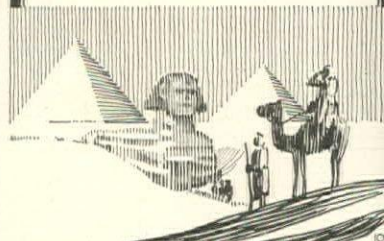
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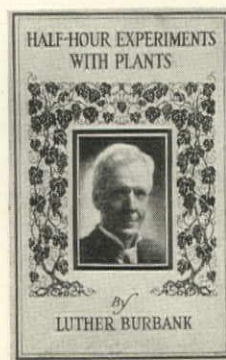
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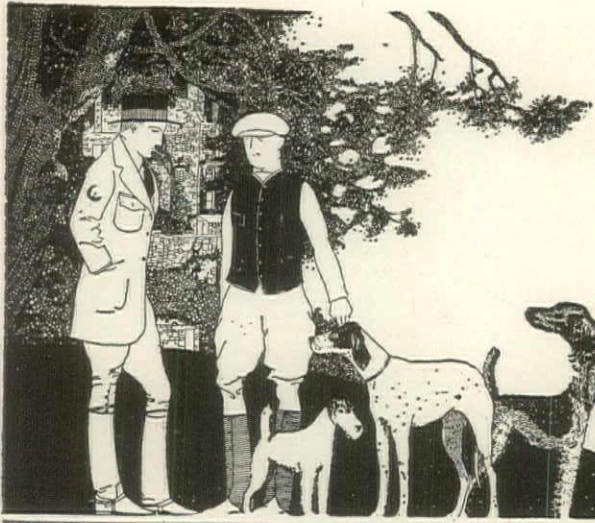
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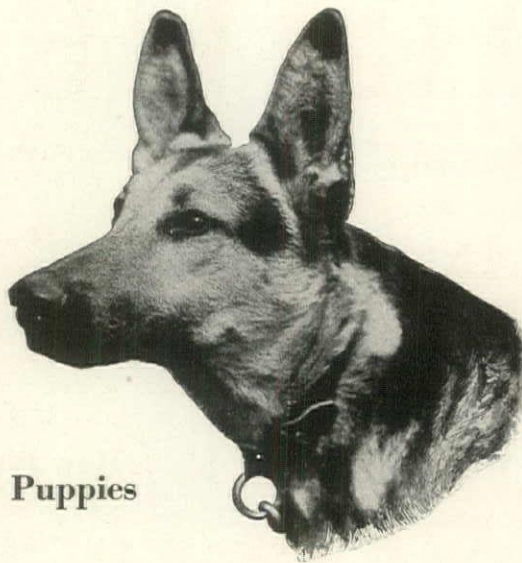
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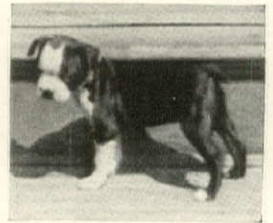
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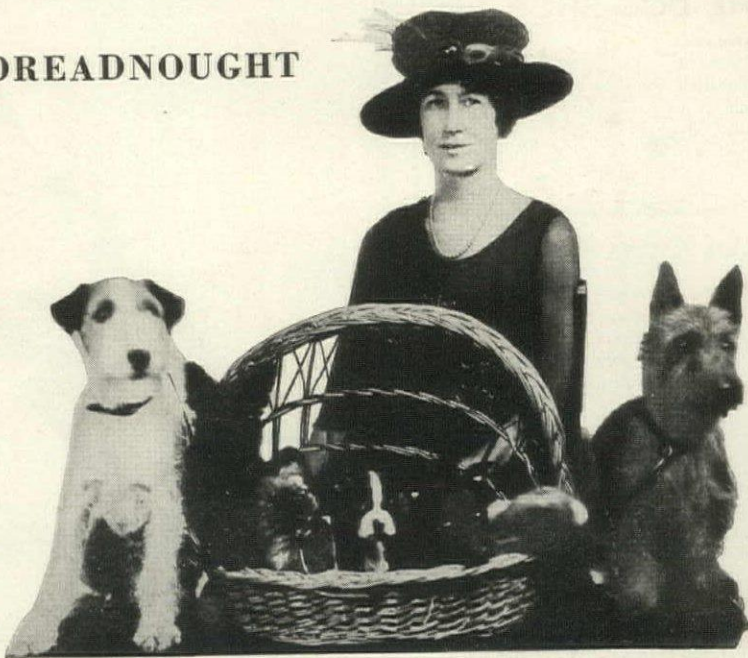


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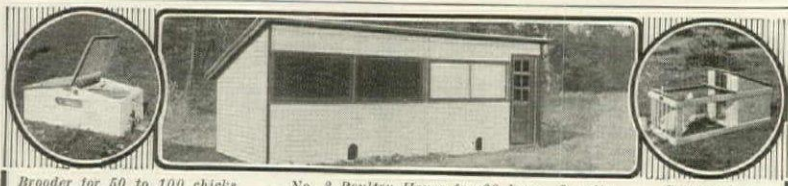
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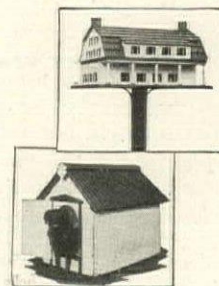
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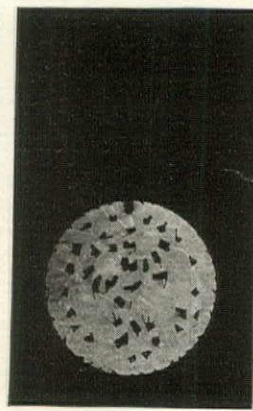
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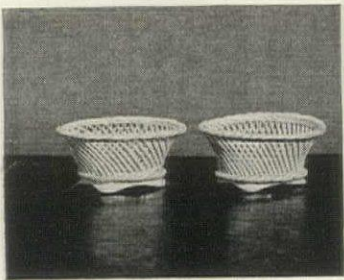
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**THE WOMAN JEWELER** has just brought with her Europe's finest ideas in jewelry for your selection. Pearl necklaces—Earrings—Pearl Bracelets—Cigarette Cases, Wrist Watches and the

**PEARL TASSEL**, the latest creation of Paris. Gifts \$10 and up. Genuine Pearl Matching, Rose Olga Tritt's—The Personality Jewelry Shop, 366 Fifth Ave. Fitzroy 6590. Opp. Altman's

**YOU CAN DO A MONTH'S** Shopping in the shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

**TRULY UNUSUAL.** Yes indeed! Out-of-the-ordinariness is the chief charm to be had from the advertisers in these columns.

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*Their quality cannot be questioned*

**THE** sort of Christmas present that a man will appreciate and treasure, not for a moment but for all the year.

Two finishes - Natural & Bruyère, \$6 and \$7  
Send for folder illustrating the various shapes.

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\$3.25 per 100. Handmade and blended from the young leaves of exceptional Turkish tobaccos.

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Agents for BRIGG (London) Canes & Umbrellas

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Pronounced Klee-Ko

## GINGER ALE

DOWN to the last golden bubble Clicquot Club's a jolly drink.

THE CLICQUOT CLUB CO.  
Millis, Mass., U.S.A.

Bottlers of Clicquot Club Ginger Ale, Sarsaparilla, Root Beer and Birch Beer





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THE visitor to your home cannot see that the walls are weather-proof, that the roof is well supported, that the cellar is well drained. He does, however, pay immediate attention to the interior woodwork and not infrequently judges the coziness and good taste of your home by the character of the trim.

Of all cabinet woods Mahogany pre-eminently possesses charm and effectiveness. Mahogany is easy to obtain, easy to work, easy to finish and improves with age. The color grows deeper and richer under the influence of light and air and the longer it stands, the more beautiful it becomes.

And its cost is astonishingly low! Very little more than the more common cabinet woods. Careful figures kept in building the model "Bungalow Beautiful" in Atlantic City demonstrated that the cost of figured mahogany interior trim in dining room, living room and den, in which were included mantels, bookcases, doors, window-trim, base-boards and mouldings was \$880. The cost of the cheapest cabinet wood in the same three rooms would have been \$800.

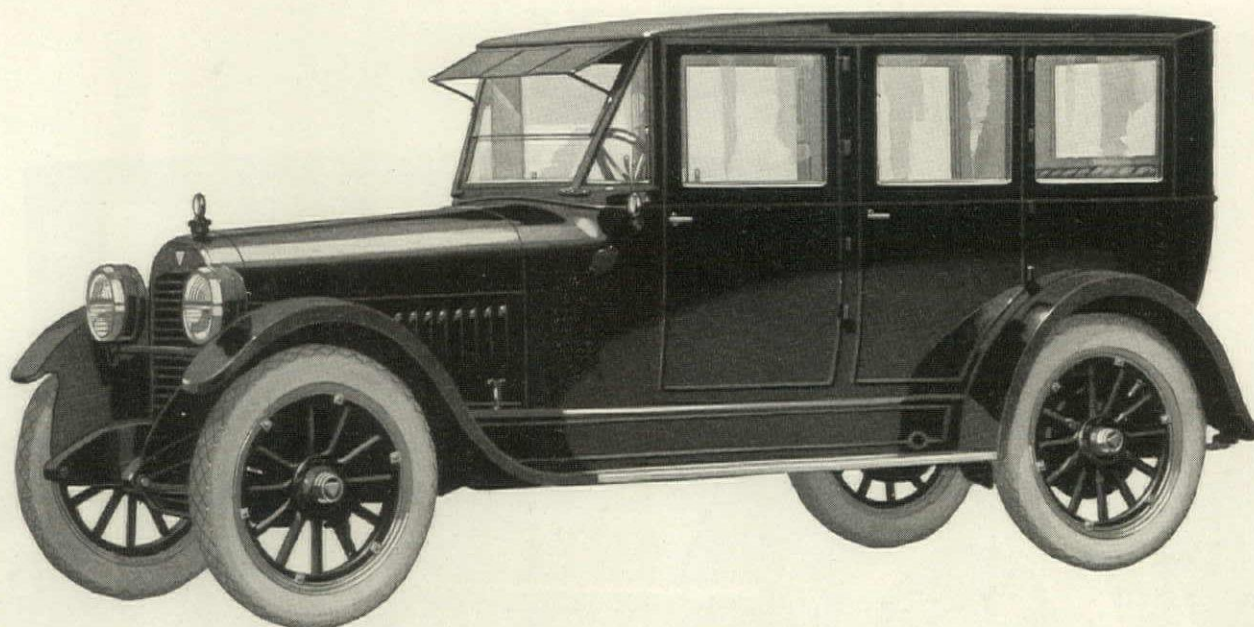
Let us demonstrate to you that Genuine Mahogany can be used for the interior woodwork of your home at a surprisingly low cost.

We shall be glad to send you, without cost, our period furniture and "Bungalow Beautiful" folders. They are filled with useful hints on making the home more attractive.

*after all—there's nothing like*

# MAHOGANY





## A NEW SUPER-SIX SEDAN \$2295

*Freight and Tax Extra*

*The De Luxe Car of the Year*

No Hudson of any type or period so completely sums the body builders' art. It blends richness and luxury with charming simplicity. And the promise of its beauty is borne out in unusual personal comfort and serviceability. The Sedan is produced in the shops of one of America's longest established body builders, where work is never hurried and where the workmen have always specialized on the finest closed cars. Their entire effort is devoted exclusively to building this one Hudson body. It seats seven.

## On the Famous Super-Six Chassis

*With the New Improved Motor*

All Hudsons are mounted on the same chassis. More than 120,000 Super-Sixes are in service. It has been developed and refined through seven years' experience.

Official tests mark it one of the truly great automobiles.

The new and improved Super-Six motor has a smoothness unknown to earlier models. Its reliability and endurance excels even those Hudsons that have registered more than 100,000 miles of service.

The other three Hudson models, are familiarly known all over the world.

The Coach gives closed car comforts at from \$500 to \$1,000 below any with which its car performance and reliability are comparable.

All essential comforts are provided. It is built to stand the hardest service, including cross country work. Doors and windows stay snug fitting. Rumbling noises are absent. Seats are comfortable and cozily arranged. Ample space is provided in rear for luggage and tools.

You will be proud to own a Coach.

*Freight from Detroit and Tax Extra on All Models*

Speedster - \$1525

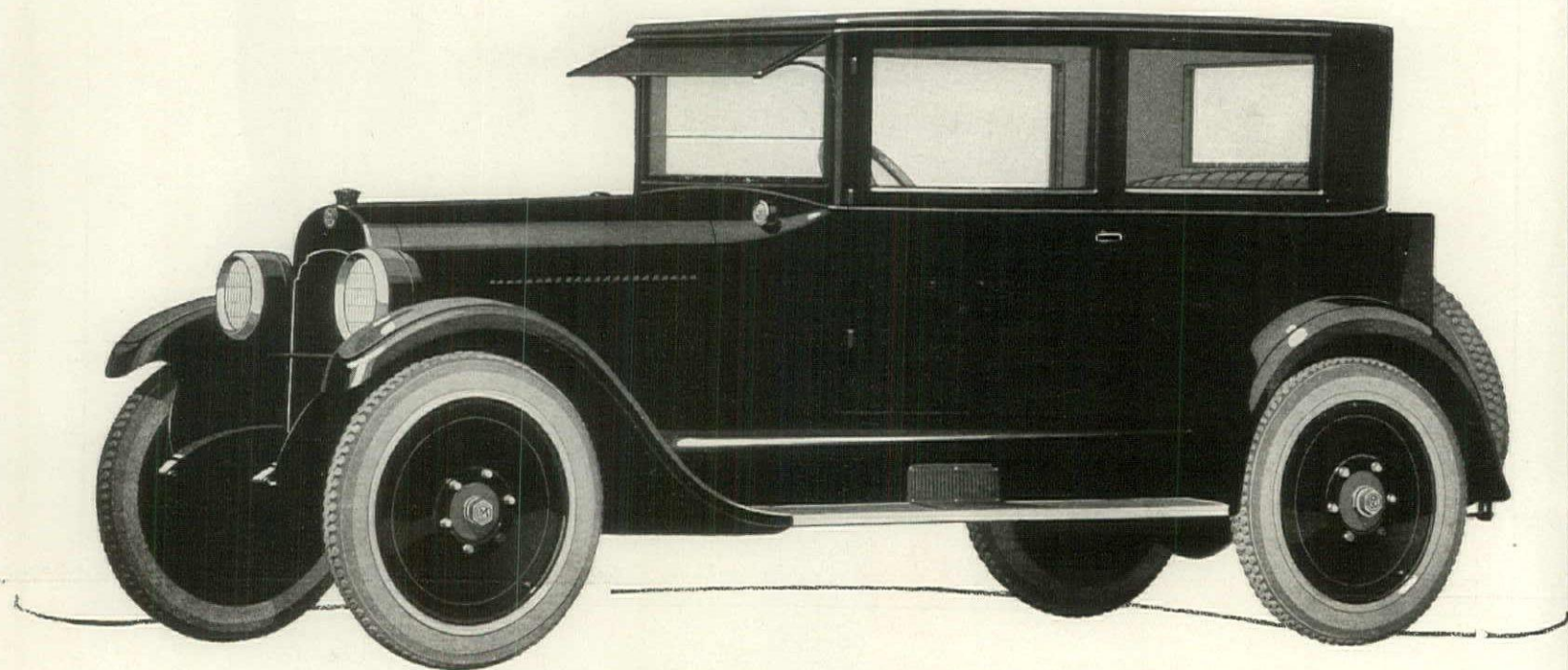
7-Passenger Phaeton - \$1575

The Coach - \$1625

Sedan - \$2295



# The CHALMERS SIX



## The New Coach

- 1 { A coach which seats five full-grown passengers in ease and without crowding.
- 2 { A motor coach which, by reason of its wider doors and more practical seating arrangement, provides the rich comfort of the old-time coach.
- 3 { A coach of distinction, in the beauty of its design and the characteristic Chalmers grace of its proportions.
- 4 { A price so attractive that it re-emphasizes the luxuries, the conveniences, the generous size and all the other elements of greater car-value so readily apparent in this new vehicle.

These are some of the outstanding features of the new Chalmers Six Coach. The body design which provides real roominess for all the occupants, is perhaps its most notable improvement as a type.

The 32-inch doors, and the fact that *both* front seats *fold forward all the way*, make it easy to enter and leave the car from *either* side.

The wider side and rear windows afford an unusually open view, from both the front and rear seats.

All of these advantages are enhanced and emphasized by the wonderful Chalmers Six engine, whose sturdiness and economy Chalmers owners know so well.

Chalmers Six dealers are now displaying and demonstrating this new coach.

Its price is so attractive, its value so much greater, and its utility so pronounced, that it is well worth your time to go and see it.

**Details of the Coach**—Broadcloth upholstery. Satin finish hardware. Door-windows and quarter windows adjustable. Wide passageway between front seats. Double-ventilating windshield, hinged at top and bottom, rattle-proof and water-tight. Very large trunk, with water-proof cover; trunk bars. Yale locks for doors. Heater. Windshield visor. Windshield wiper, rear vision mirror. Disc steel wheels and cord tires. Price F. O. B. Detroit; revenue tax to be added.

Chalmers Motor Car Company, Detroit, Michigan  
Chalmers Motor Company of Canada, Limited, Windsor, Ontario

# \$1585



# House & Garden

## BEGINNING AGAIN IN JANUARY

THE wheel is back again at January—that wheel of issues which turns inexorably with the passing of each month. Scarcely is December done when January follows it. Scarcely January, when February comes in view.

It would be a deadly dull and tiresome task to turn this wheel did not each twist give us a fresher view of life, a fresh and encouraging response from those for whom the work is done—House & Garden's increasing body of readers. And here's the way the picture changes from month to month. Remembering these subjects, you can know what good things lie ahead in 1923.

January is devoted to Building; February to Furniture, which follows logically after building; March, the Gardening Guide, for having built a house and furnished it, one begins to develop the lawns and flower borders and set out shrubbery; April, Interior Decorations—a report of what is being done by the decorators; May, Spring Furnishing, when the house puts on its summer raiment; June, Garden Furnishing, when we prepare for living out of doors; July, Small Houses, for most of us wish a small house however large our purse; August, Household Equipment, which helps to



Among the houses shown in January will be this one, built on a difficult and rocky site

make the conduct of both large and small houses run smoothly; September, Autumn Furnishing, when the house prepares for winter; October, Fall Planting, when we arrange the garden for next year's burgeoning; November, House Planning, because November is an indoors month when we can study such problems as that prospective house; and finally December with its Christmas Gifts. These are the spokes of the editorial wheel as it turns from month to month.

In the world of machinery a wheel does not generate power itself; it is part of the mechanism that conveys power. So is this editorial wheel. The power it conveys is vastly greater than anything it could generate. It bears the power, the means, whereby men and women can transform vague hopes into living and livable actualities. It helps turn the machinery whereby the house that one has dreamed of becomes the house one lives in, the garden one has longed to own becomes the actual and living border of rich and fragrant blossoms. Because of this we enter upon the work of 1923 with renewed hope. Because of this also more than a hundred thousand readers await each monthly turning of the wheel.

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Subscribers are notified that no change of address can be effected in less than one month.

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*Soho tapestry reproduced for F. Schumacher & Co.*

## *An achievement in tapestry reproduction*



*A room in Lady Sackville's London house. Here hangs the original Soho tapestry of which the one illustrated above is a reproduction by Schumacher.*



Early in the 18th century the original of this tapestry was woven in Soho. It was one of a group of eight done under the direction of John Vanderbank, the Flemish artist whose contributions to tapestry weaving have made the name Soho synonymous with tapestries of rare beauty.

Six of these tapestries are in existence today. At one time they were in possession of Elihu Yale, founder of Yale College. Now they form important historical groups in Lady Sackville's London house and in the South Kensington Museum.

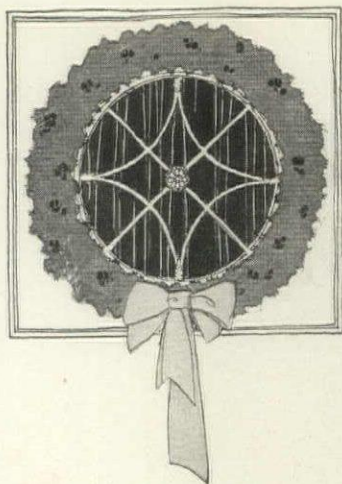
Each one of them has been reproduced in France for F. Schumacher & Co. Hand made by the most skilled weavers these reproductions preserve the unique charm and unusual color variations which distinguish the originals.

Many other beautiful tapestries of different periods and in various sizes have been reproduced for Schumacher. These may be seen and purchased through your own decorator or upholsterer.

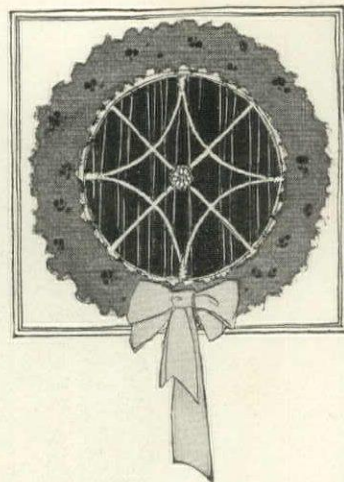
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# F-SCHUMACHER & CO.





# The HOUSE & GARDEN BULLETIN BOARD



THE etiquette books would doubtless say that it is very impolite to play ring-toss with one's mother's head. But there is perhaps an exception, especially when one's mother is Vogue and the rings are wreaths of flowers. With this undignified but joyous pastime we are now engrossed. For at its January 1st issue Vogue attains the sublime and beautiful age of thirty!

Thirty! Ah, what an age! Before that women are mere amateurs at life. By thirty they have attained the practised hand. They know the world and are known of it. They have acquired sophistication and discernment. They have something to look back upon but a great deal more to look forward to.

Vogue is very much a woman of the world. She speaks, and those who know wisdom when they hear it, listen attentively. Others copy her style, but none can copy the things that give her individuality and undisputed leadership—the authentic touch which comes from years of contact with the best taste of the world, the gracefulness and beauty of her presentation.

Though you may not suspect it, Vanity Fair and House & Garden are, in a manner of speaking, the children of this wonderful woman. Vanity Fair resembles its mother, but House & Garden takes after its father, and as father passed away when we were young we aren't quite sure what he did look like. Nevertheless, both of us have had the good fortune to be schooled under the direction of Vogue, and that is why this son feels it a privilege to pen these words.

Long years to you! May you live to become a dowager!



AMERICAN rose culture suffered three serious losses in the past few years in the deaths of Dr. Van Fleet of Washington, M. H. Walsh of Woods Hole, Mass., and J. T. Lovett of Little Silver, N. J. Dr. Van Fleet was world famous as the hybridizer of "Dr. Van Fleet," "Silver Moon" and "American Pillar"; Mr. Walsh gave us "Excelsa" and, among others, that lovely rose to spill over walls, "Mrs. M. H. Walsh." Mr. Lovett is represented by a number bearing his family name. All three of these were leaders in the development and hybridization of climbing roses. Although there may be many others at work on this variety none, as yet, have advanced their products to the high degree these leaders attained. The workers in standard types are legion; we can only hope that there will be raised up some one who will specialize on the climbing types.

To help encourage those who are working along these lines, House & Garden is offering an American Rose Society gold medal to be awarded by the society's executive committee for the best new and undisseminted hardy climbing rose originated in America and found to be distinct and worthy according to the rules of the society. Information regarding the rules of this contest and the rules for the award may be obtained from the secretary of the American Rose Society, John C. Wister, 606 Finance Building, Philadelphia, Pa.



SOME years ago House & Garden advocated the formation of a general horticultural society which would serve in this country the same purpose that the Royal Horticultural Society does in England. At present we have quite a number of horticultural and floricultural groups, each devoted to the propagation and popularizing of a single flower or class of flowers. Although the identity and individuality of each is quite pronounced, and it is desirable to preserve that individuality, yet it seems that it would be advantageous if these groups should join hands under one head. While it is still too early to say what may happen, there is the germ of an idea along these lines in the recent formation in Washington of the American Horticultural Society. It starts mainly under the auspices of gentlemen in the Department of Agriculture.



ACCORDING to advance notices of this society, several classes of membership are available, including the ubiquitous and necessary amateur gardener and lover of plants. It is encouraging to find that this society has a proper appreciation of the value, work and service of the average amateur.

We are still ranking under the statement regarding amateurs made by Dr. C. L. Marlatt, Chairman of the Federal Horticultural Board at the Plant Quarantine Conference held in Washington last May. In his opening address he said, "The ordinary plant lover is not, as a rule, doing any public service." Which, of course, is rather an amazing attitude for a government official to take, considering the fact that, without the average plant lover and amateur gardener, floriculture and horticulture in America would be rather a dull business. Without them, the Government might not have to bother with a plant quarantine!



NEWS dispatches from London recently reported that Mr. Thomas Hardy, the novelist, has accepted the presidency of the newly-formed Architecture Club in London. Even though he is now an aged gentleman it is refreshing to know that he can find time for such an interest. He is, as it were, returning to his first endeavors, for among the earliest things he wrote was an article entitled "How I Built A House." Architectural descriptions are found running through many of his novels.

This report has especial interest for House & Garden readers because it was at the suggestion of the editor of the British House & Garden that this club was formed. The history of it is quite interesting.



AS some of our readers may know, there is published in England a British House & Garden which is fast acquiring the architectural prestige in that country which the American edition has here. Although architectural and building problems differ somewhat in England from those encountered in America, there is one lamentable condition which they share in common, namely a lack of public appreciation of architecture and the fact that many people building houses do not avail themselves of the services of an architect because they are not acquainted with the profession. This condition was outlined in an editorial that appeared in the July British edition of House & Garden, in which the editor expressed the hope that eventually a popular architectural club could be formed in England. The editorial attracted the attention of J. C. Squire, editor of The London Mercury, and a movement was set on foot which has resulted in the forming of this club with Mr. Hardy as president.

In his letter to the editor Mr. Squire outlined the purpose of the club as follows: "It is to arouse interest in all matters of architecture and building that the Architectural Club has been formed. Its members consist of persons who are desirous of furthering good modern architecture. Architects, writers and laymen are admitted to its ranks. . . . One of its activities will be to hold an exhibition annually in the West End of London, where the best that is being done in modern work can be seen, both in model and photograph. . . . It is hoped that its activities may make it easier for the man about to build to find out the architects who are really upholding the traditions of fine building."



ALMA Gluck, who writes on "Appointments For Music Rooms" in this issue, is too much of a favorite for us to give her pedigree. We have chosen her to write this article because, in addition to being a superb musician herself and the wife of another superb musician, Efreim Zimbalist, she entertains delightfully with music in her home.

G. R. Lomer, whose "Building In Bermuda" appears on pages 40-41, is the librarian of McGill University, Montreal.

Alfred Geiffert, to whom we are indebted for sketches of the patios shown on page 45, is a member of the well-known firm of landscape architects, Vitale, Brinckerhoff & Geiffert.

Allyn Cox, whose brush is responsible for the delightful murals in the Tiffany house on page 47, is the son of the late Kenyon Cox. Mr. Cox is a graduate of the American Academy at Rome.

Dwight Franklin, whose "Figures of Romance" are found on page 46, is a scientist who has strayed into art. He first found popular appreciation for his scientific groups of prehistoric man executed for museums in Cleveland and Brooklyn. From this he went on to molding figures of pirates, villainous poets and such. There is doubtless some scientific connection between the Plithdown Man and Billy Bones.

Peabody, Wilson & Brown, T. H. Ellett, Patterson & King, Charles M. Hart, Delano & Aldrich and Charles A. Platt, examples of whose work are found in this number, are all architects practising in New York. Elmer Gray and Henry H. Gutterson are well known California architects.



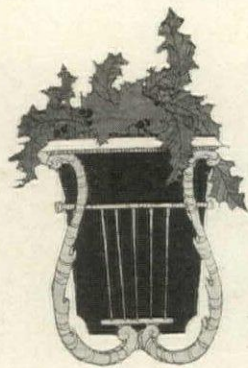


## TRANSFORMING THE PIANO

*The piano is a difficult object to place properly in a room. For acoustic reasons it should be close to a wall. Further than this, beauty must be found in the case and in the surroundings. In the London drawing room of Mrs. Somerset Maugham the problem is particularly well*

*solved. The long perpendicular lines of the Chinese painting correct the horizontal squattiness of the piano. Another interesting feature is the treatment of the piano itself. The case is lacquered black with gilded decorations and the interior of the lid is scarlet, the breastles gold.*





# THE APPOINTMENTS OF A MUSIC ROOM

*Walls, Hangings and Furniture Should Be Kept Simple Because Everything Else of Beauty Will Be Found in the Music*

ALMA GLUCK

I SHALL never forget the horror of a literary friend of mine who had just come from seeing a new house on which had been lavished the combined skill of both a famous architect and decorator. No expense had been spared and there were rumors of priceless tapestries, of porcelains brought from the heart of China, of furniture and fabrics culled from far corners of the globe. But my literary friend was strangely silent. In place of the abounding enthusiasm I had expected was a reluctance to talk about it at all. When pressed he made only one statement.

"The house is dead."

I instantly understood. Books played no part in the life of the house and to him it was a dead thing.

Everyone for his own calling.

For myself I think there is nothing more depressing than to go into a house and find in it no evidence of music. In spite of the beauty of the room there is a lack of something vital, the same quality one feels in a bookless house. But in the case of music the feeling is even stronger, for more than books can music make a house alive. And as I always think of rooms in terms of music, a stately interior done in the Elizabethan manner at once suggests the sturdy quality of the Ring—and its paneled walls acquire life and personality when one knows their oaken depths have resounded to the ringing tones of piano, violin or the human voice. In the same manner a little French morning room done in serene grays and greens at once brings to mind the delicate, precise rhythms of Mozart.

When one is so fortunate as to possess a house large enough to provide space for a special music room, the prob-

lem of its decoration is comparatively simple. As music is the reason for such an interior, the surroundings should be chosen with this in mind. Walls, hangings and furniture should strike the keynote of simplicity for everything else will be found in the music. Avoid unnecessary furniture. It is good to enter a room of this kind and feel a sense of freedom and space. Music should not have to force its way through a lot of meaningless bric-a-brac, voluminous hangings and assertively distracting decorations.

Paneled walls have a vibrant resonant quality that make them the ideal wall finish for the music room. Also the dark richness of oak or walnut is an excellent color for the background. A room of this kind is especially successful when dark in tone. Music, so full of vibrant color, should not be surrounded by glaring tones or hangings in which there is a too insistent pattern.

One of the most successful rooms I know has oak paneled walls and wide casement windows at the farther end through which

the sun is allowed to pour through thin, dull gold gauze glass curtains. No other hangings of any description are used. On the floor is one rug, a fine Oriental, its warm colors subdued and dulled by time. The grand piano at the farther end, set well out from the wall, has its graceful curved side towards the room and its keyboard in line with the window. The only pieces placed anywhere near it are a carved music rack and sturdy wrought iron adjustable lamp. The rug does not extend under the piano and there is nothing in the room that in any way serves to deaden the sound. Well away from this group is a long comfortable sofa upholstered in warm tete de nègre velour undershot with gold. Near it is a low Tudor table holding smoking things. A comfortable chair done in old needlepoint is nearby while across the room is a group consisting of a wonderful carved oak chest used to hold music, two sturdy low oak chairs for the men of the family and again a comfortable overstuffed couch. Here a vivid note is introduced by two Persian oil jars, blue-green in color placed at either end of the chest and used to hold flowers. Old portraits, dull and beauti-

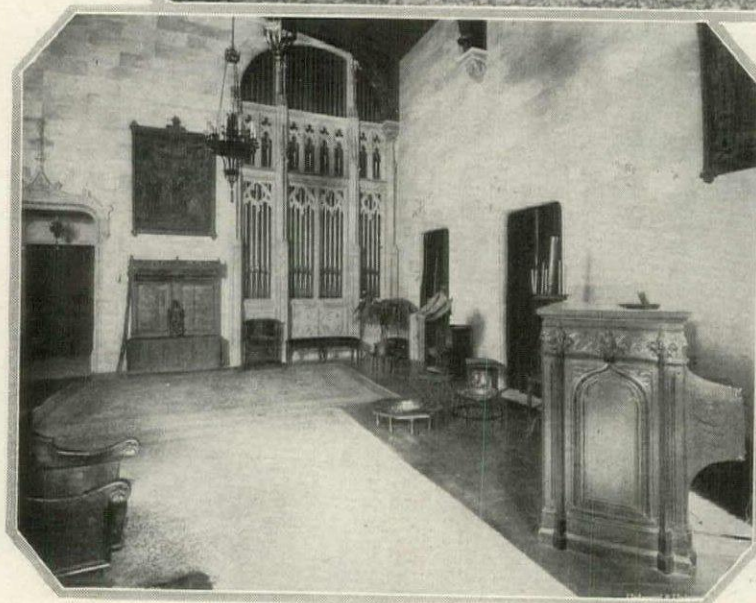


*An interesting feature of Madame Gluck's own music room is the built-in music cabinet on either side of the fireplace, arched to correspond with the window. Ornamental iron grilles contrast pleasingly with the neutral toned plaster walls*





In "Locke Ledge," the Westchester home of Arthur Hudson Marks, a spacious music room has been provided for the pipe organ. Courtesy of the Skinner Organ Company



An interior cannot be too simple when the instrument is a pipe organ. Here the console and stone work over the pipes are Gothic in feeling. Courtesy of the Estey Organ Company



If possible let the piano stand near a window as nothing makes a more charming background for player or singer than rich colorful hangings or picturesque windows

ful in tone, fit into the panels and provide the only other spots of color in the room.

This room because of the dignity of its appointments, its warm coloring and general air of restfulness seems to me the ideal setting for music. There is nothing austere about its simplicity. It is a room warmly alive, dignified and beautiful, with nothing in it to distract attention from the main object. Two groups of people can listen comfortably to the musician and there is plenty of space for additional chairs should the occasion require. In this case the rug is taken up for many people in a room help to absorb the sound.

As a general rule the fewer hangings and sound deadening rugs in a room of this sort

the better. Windows swathed in draperies have no place in a music room, where there must be an abundance of air, and then only such hangings as are necessary to frame the window and temper the light. Taffeta or satin is preferable to the heavy damasks and velours, and only one set of thin silk or gauze glass curtains should be used. A bare floor except in the case of a large gathering of people is apt to be rather forlorn, but beware of too many rugs. One good-sized rug is better than several small ones and the piano should always stand on the bare floor.

I think it is wise to avoid strong color. Green, gray, mauve, blue, dull gold, brown and deep wine color are all excellent in the music room. Almost as effective as paneling

are rough plaster walls tinted a gray or putty tone. Here mulberry or blue-green silk hangings would provide an interesting contrast without being too glaring in color. A very lovely music room in Santa Barbara, separated from the main house by a colonnade of trees, has plaster walls, grayish-green in tone, and wide leaded windows of amber colored glass. There were no hangings of any kind. The chairs extremely simple in design, of dark walnut, were upholstered in gray-green damask almost the same shade as the walls. A long sofa had a covering of green and taupe striped satin and the large rug was grayish taupe in tone. Silhouetted against the window was a walnut grand piano with its top open and a gilded harp



brought in the one vivid note of color.

Unusually interesting was the introduction of graceful wrought iron torchères on either side of the piano, and music cabinets sunken in the wall with ornamental iron grille doors contrasted pleasingly with the pale plaster walls. It was a room quite as restful and effective in its way as the more somber Tudor interior, darker in coloring.

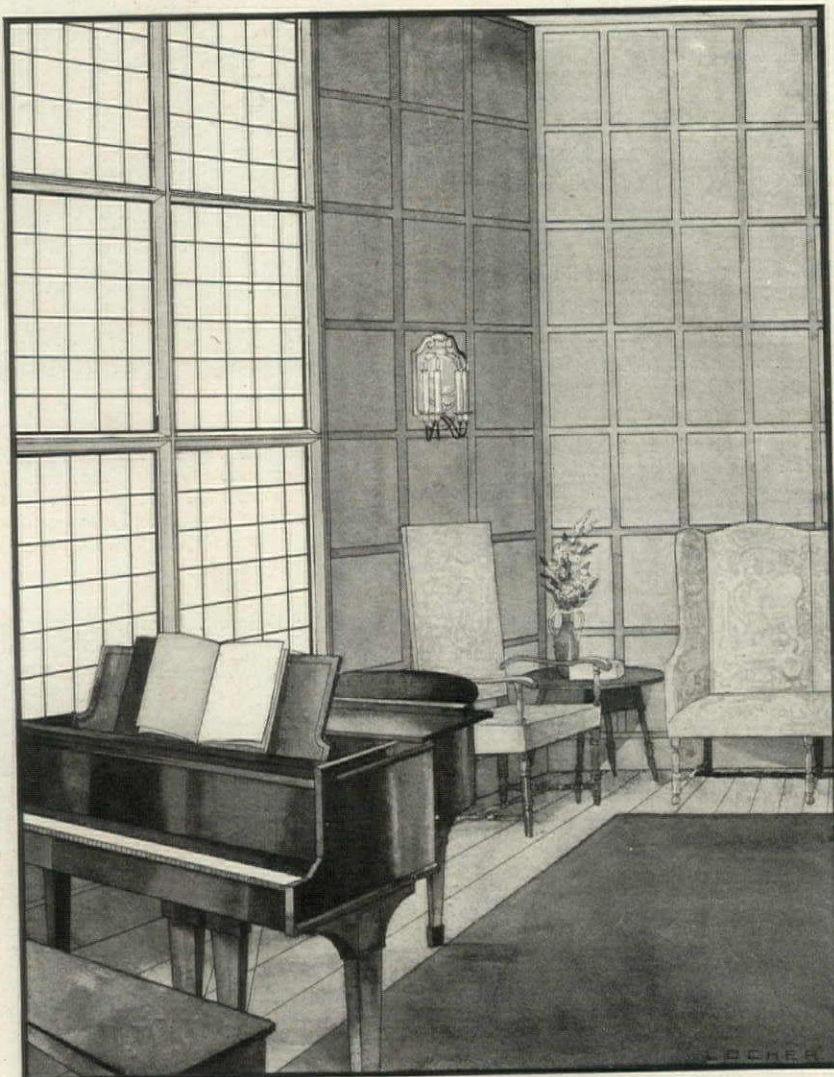
As the piano is the instrument most commonly played and the one used to accompany all others, its placing is the first thing to be considered when arranging a music room. The grand piano, infinitely more graceful than the upright, is now made on a small enough scale to fit into even the tiny apartment. It should have plenty of room and never be cramped against the wall and will be more effective if placed at an angle so that a person entering the room can see the keyboard. There is an inviting and hospitable quality about an open piano, its rack heaped with music, that adds immensely to the livable aspect of an interior. Nothing is more forlorn than a piano closed. Even if the one who uses it is away, it should be kept open with music on the rack for this at once gives life to the room.

If possible let the piano stand near a window. Apart from the necessary light nothing makes a more charming background for either singer or player than a wide span of windows, especially if they be of the picturesque casement type. The most satisfactory piano lamp is the standing one with a powerful adjustable light. The rest of the light

in the room should be subdued and evenly distributed by means of lamps rather than by either center or side fixtures. If an upright is used it will be most effectively placed in the center of a side wall.

In my own music room there is a space-giving height of ceiling and restful plaster walls stippled in shades of putty. The grand piano stands by an arched window hung with thin green silk curtains over sheer net ones. The comfortable chairs, early English in feeling, are done in faded crimson damask

*Paneled walls have a vibrant resonant quality that make them the ideal wall finish for a music room. In the paneled room below no curtains have been used at the amber glass windows*



*Generally the house does not provide space for a music room. In this case a corner of the living room can be used for this purpose*

and old needlepoint. One large Oriental rug tones in with the other furnishings.

I think the most decorative features of the room are the music cabinets sunken in the wall on either side of the fireplace. One contains my musical library and the other a phonograph and records. Wrought iron grille doors extremely decorative in design effectively conceal these cabinets and combine charmingly with the plaster walls. It is a simple room but one easy to work in.

When planning a room for that king of all instruments, the pipe organ, the problem is not so simple. Here space is an essential, although the pipes are now concealed in all manner of out-of-the-way places and it is no longer necessary to build a house around an organ. Sound floats up through a decorative grille in the floor or from pipes concealed in the cellar; another set of notes may be in the attic while the echo can be wherever in the house one pleases. The pipes are made to fit into any desired space and can be designed to blend with the spirit of the room. Or they may be concealed behind an ornamental iron grille placed high upon the wall or in one corner of the floor.

In rooms containing a pipe organ the same rules of decoration apply. Everything should be low in key and subservient to the music. If the pipes are concealed behind iron grilles, plaster walls will make a happy combination, while dark paneling has much the sturdy effect of rich organ tones. Either treatment is appropriate to the use and spirit of the room.

*The grand piano should be given plenty of room and placed at an angle so that a person entering the room can see the keyboard*







Tebbs

*In addition to its delightful proportions and excellently chosen furniture, the feature of the dining room is found in the three large openings facing the garden. In summer these are left open, forming a loggia effect; in winter or in inclement weather they can be closed. The windows drop into a slot in the floor and are entirely out of sight*

*When the old ceiling was removed the ancient, hand-adzed beams were exposed. These form a feature of the room. The fireplace is restored to its original state. It had a Dutch oven in the rear, which was filled in and made into a small modern fireplace. These questionable improvements were removed and its first generous capacity and shape restored*





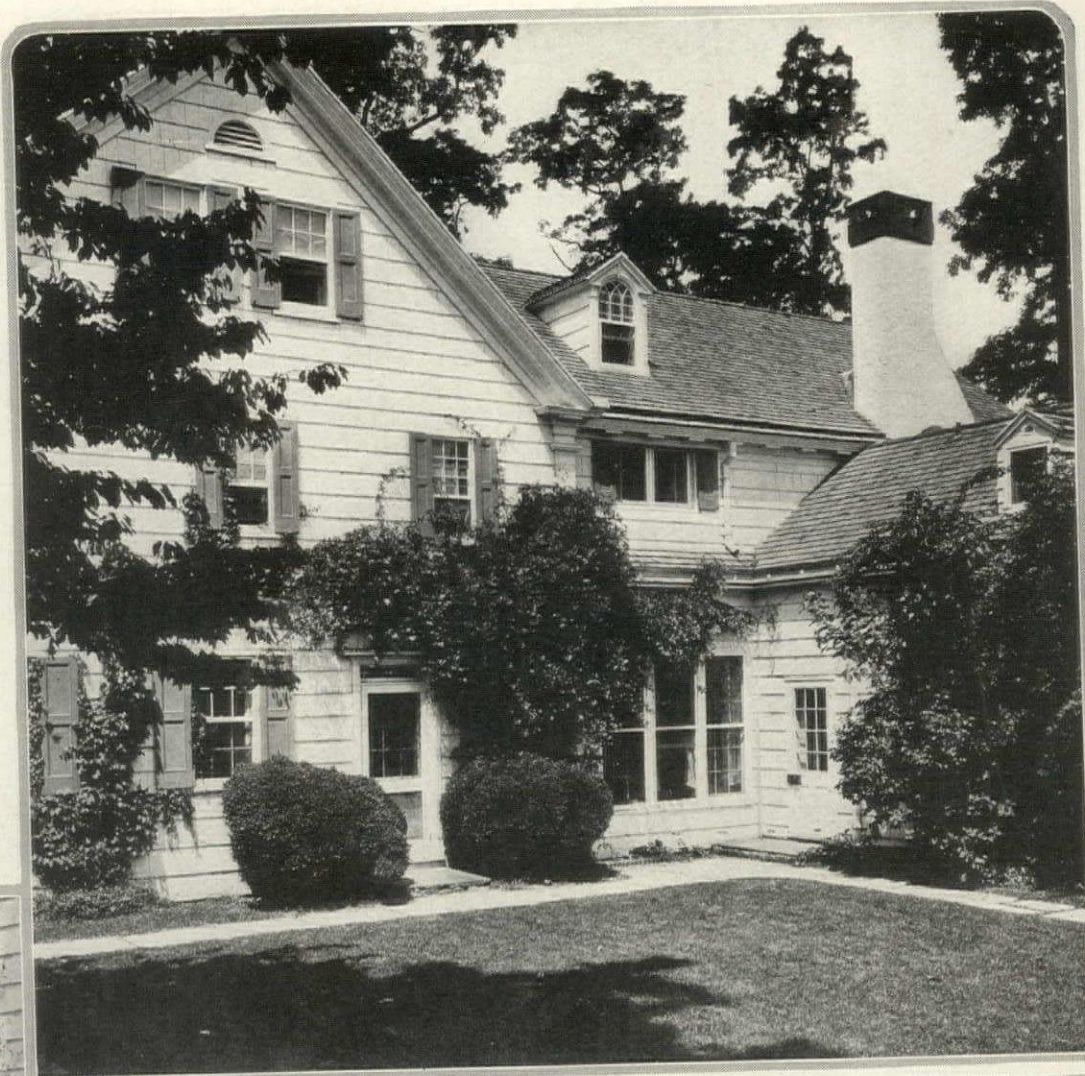
December, 1922

# THE HOME OF ARCHIBALD BROWN

Stony Brook, L. I.

PEABODY, WILSON & BROWN  
*Architects*

*The original house was probably erected about 1780. In altering and remodeling it the architects carefully preserved the spirit and style of the original structure. Extensions added to the old house create a courtyard. A view of the southeast corner is shown to the right*



*Quite a picturesque treatment has been given the entrance. Instead of an open portico, a vestibule is enclosed and the door is so placed as to repeat the lines of the columns and arch. This extension is continued on one side, the wall being filled with an expanse of small panes*



*One of the additions consisted of a service wing, the entrance of which is shown to the right. The exterior of the house is of shingles painted white and the roof of shingles left to weather. The shutters are green and the chimneys are of white brick with black tops*



# THE CANDLE IN THE WINDOW

*Some Reasons Why the Police of Boston and Other  
Candle-Lighting Cities Never Sleep on Christmas Eve*

FOR the past few years now Boston has turned Christmas Eve into a Feast of Lights. It has become a custom, municipal wide, to place a candle or candles in the windows of one's home. You find it done elaborately with golden candelabra along Commonwealth Avenue, you find it done no less beautifully and joyously in the slattern tenements of the North End with its penny candles stuck in bottles. So widespread has become this display that the local fire department passes a sleepless night on Christmas Eve. Nevertheless, it is a goodly custom, cheerful, symbolic of the season and delightfully romantic (quite in the mode, in fact) because it originated in Russia.

It is said that in old Russia both peasants and lords alike used to place lights in their windows on Christmas Eve. Being orthodox folk, they thought that perhaps the Virgin and Joseph, again searching for the inn, might pass that way. The candle would light their passing and give them good cheer. That much of the custom has Boston adopted.

But the Russians went further. Perchance, they said, this holy pair will not find the inn, consequently let us leave the front door unlocked. Seeing the light in the window, they may try the door. Finding the door unlatched, they may come in. Thereafter this house and all who dwell in it will be blessed!

Of course it would be expecting too much of Boston, or any modern city for that matter, to go totally unlocked on Christmas Eve. Not only would the fire department have a sleepless night, but the police department as well. It is sufficiently beautiful and significant for a city with a Puritan heritage so to forget its ancestry as, on one night of the year at least, to expose its heart boldly and unashamed.

IN doing this, Boston has contributed generously to the right attitude toward Christmas. For celebrating Christmas, in addition to doing a number of other things, affords an opportunity to expose one's heart with impunity. Even the most conservative and straight-laced must break bonds that day; even the most self-centered must leap out of one's self. The practise of exchanging gifts, the business of hanging a holly wreath on the front door and placing a candle in the window, the custom of sitting down to feast expansively, are all phases of exposing that tender side which modern commerce, modern society and the general hectic manner in which we work, play and have our being, declare shall not be brought forth either for common exercise or public gaze.

Any goodly custom, even that of placing a Christmas candle in the window, is a symbol in which some past spiritual experience of the race is crystallized and by which it is handed down. These experiences may run counter to the life of the day, and yet, when they are recalled and symbolized by the custom, contemporary life accepts them without question. What manifestation of a Great Heart this candle-lighting symbolizes need not be discussed here,

but the manner of its acceptance makes an illuminating commentary on the life of today. It bites deep into our everyday world.

For three hundred and sixty-four days of the year Business says, "Be critical—accept nothing!" Society says, "Be fastidious—accept no one!" These are the counsels of its perfection, the traditional formulae for its success. On the three hundred and sixty-fifth, the world abruptly turns about face, defies its own traditions, rejects its own counsels. It discovers that what it has called success is not genuine reality, that the road to attainment lies not along a fastidiously critical and guarded path but through the rough and common heart of the world. It acknowledges, on one day at least, that the things of the heart are things of authentic and abundant consequence.

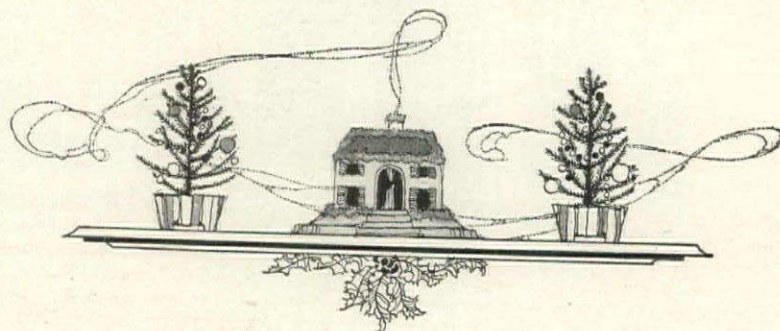
THE most permanent and active manifestation of the heart is the home. In his slow and arduous climb up from the primitive, man has gradually evolved this idea of having a place where the young are protected and trained, where the weak are guarded, where the old and weary may rest. He has fashioned a habitation where he can practise his ideals unmolested. And so we have the amazing spectacle of men coming home from business—which has naught to do with the heart—and forthwith slipping into the things of the heart the way they slip into an old and easy coat. Let defeat arrest their progress, and they flee to the home for courage. Let worry assail them, and they lock the front door against it. Let disillusionment come, and they go back home to start all over again.

These two forces are arrayed against each other—on one side the world, on the other the home and the things of the heart for which the home stands. The front door, the porch, the curtained window, the busy kitchen, the nursery upstairs, the hearth downstairs, the rose in the garden, the vine on the arch, the flowering bush beside the gate—all champion the things of the heart. These persist when others falter and fail utterly. The quality of the eternal is in them. They bear the heritage of the undefeated.

Like a beleaguered city the home watches its gates, scrutinizes those who pass them. Its enemy, the vast world, lies outside. Days come, days go. The truce seems never ending. Then, on one night of the year, the forces of the home make a sudden sally into the world. From every point are debouched these strange and potent warriors of the heart. They swarm over the plains of the world—and the world succumbs!

The signal for the beginning of this great fight is a candle set in a window—here a candle in a candlestick of gold, there a penny candle stuck in a bottle. Seeing it, the world knows that the inexorable warfare has commenced.

And that, if you must know, is the real reason why the police of Boston and other candle-lighting cities never dare sleep on Christmas Eve. That is why the firemen stand by their engines.





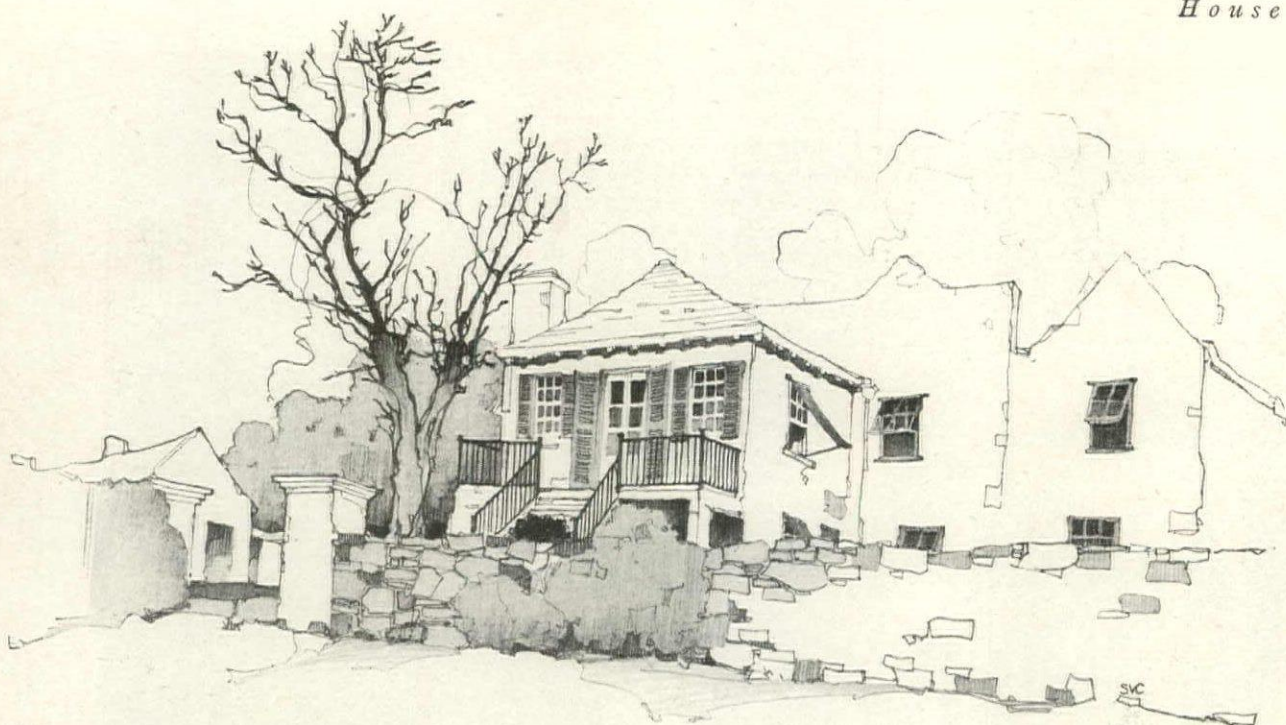


## THE WINDOW AS A BACKGROUND

*Admitting light and air to a room is the obvious function of a window. Its trim and panes also serve to frame the view. But there is still a third use, and in this it proves to be a decorative factor in any room—by day it serves as a background. The light coming through a window throws into*

*silhouette those objects placed on the sill—a piece of pottery, a bowl of flowers, a pewter jug. In this room, in a remodeled Connecticut farmhouse, a range of casements stands above a series of built-in drawers and cupboards. The sill is covered with blue tiles. T. H. Ellett, architect*





*There is often an interesting contrast between the walls and roofs of the houses, which are whitewashed, and the stone garden walls, which are left to weather*

## BUILDING IN BERMUDA

*On This Delectable Island the Architecture of the Houses Is a Natural Product of Environment and Local Materials*

G. R. LOMER

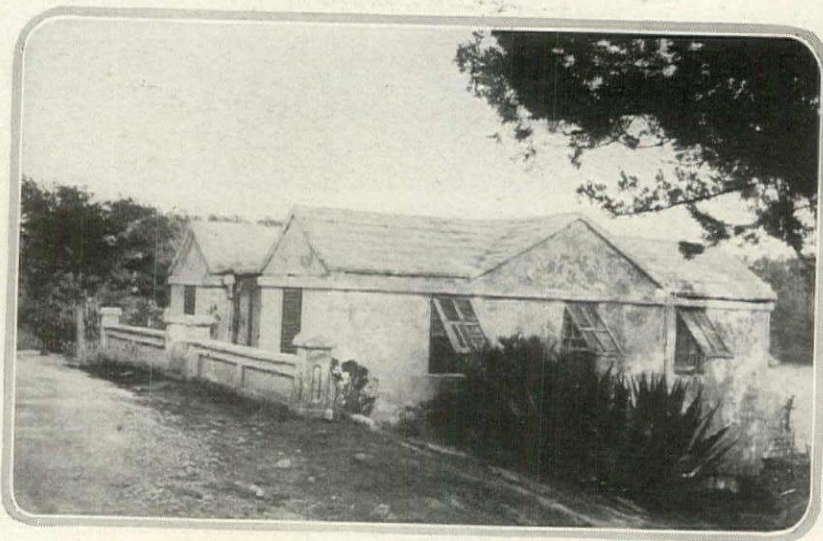
**B**ERMUDA affords an excellent example of the influence of environment upon building. The absence of historical or stylistic influence may be due in part to its isolated geographic position and in part to its history.

The Bermudas—for there are said to be 365 of them in the group—lie in the Atlantic, 300 miles beyond the Gulf Stream, nearly 700 miles southeast of New York, and about 600 miles east of Charleston, S. C. Their length is twenty-five miles, and the total area amounts to only twenty square miles.

The islands were known to the Spaniards early in the 16th Century, and it is from a Spaniard, Juan de Bermudez, that they get their name. Subsequently the English came to know them through Henry May, who was wrecked there in 1593, and Sir George Somers of Virginia fame, who had a similar experience in 1609 and died on the island in 1610. For some time the islands were known as the "Summer Islands," though they were also called "Isle of Devils" from strange sounds which the early



*"Par la Ville," one of the old buildings of Hamilton, now used as a public library, has wide verandahs running around three sides*



*Many Bermuda houses built on a slope have the entrance on the upper story, the living quarters facing the water. These houses are of native stone*

mariners are said to have heard near shore.

Whether these matters of geography or history have had an influence or not, the fact remains that most of the architecture in Bermuda, and the construction of the older buildings in particular, may be said to have been strongly influenced, if not in certain respects entirely determined, by three important factors—the climatic needs, the local materials, and the nature of the land.

There are four principal needs in Bermuda houses which depend upon the geographical position and climate of the island: shade, coolness, airiness, and water. The facts lying behind these needs are these: there are a large number of sunny days every year; the temperature varies between 80° and 49° Fahr.; and the annual rainfall amounts to approximately 54 inches.

What is the effect of these natural phenomena upon the buildings that the inhabitants are now accustomed to build? The earliest habitations have long since disappeared from view. Shipwrecked sailors erected what shelters they





*Much of the picturesqueness of Bermuda houses depends upon their setting. Ancient trees, a profusion of flowers and moss covered walls add to the effect of beauty*

*Throughout the island are found modern pretentious houses, built, however, of the same local materials and preserving the same general character as the smaller ones*

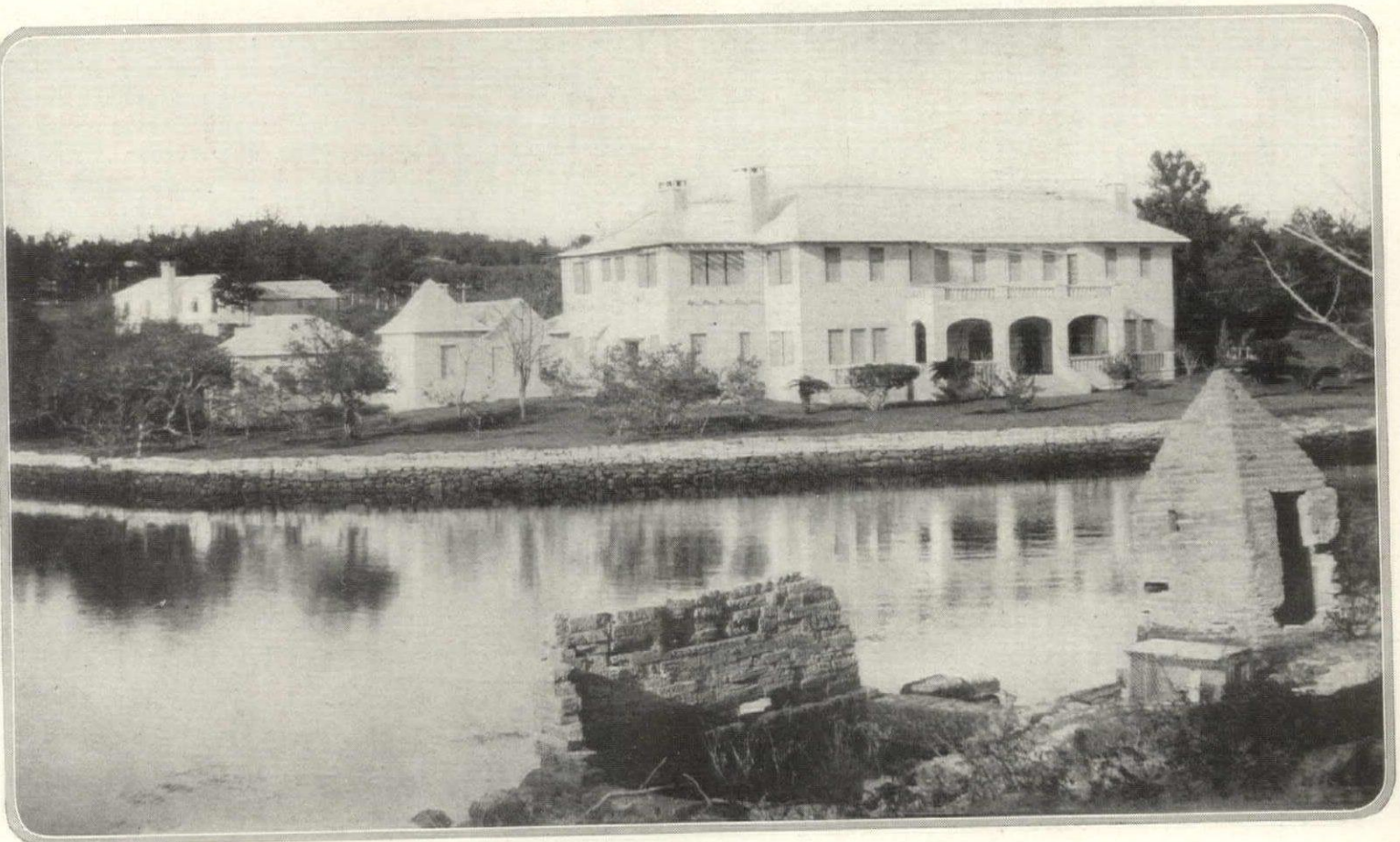
could. The first permanent dwellers in the island brought with them habits of building from their homes and types of houses to which they were accustomed. With the exception, however, of some of the larger and more recent houses, it is difficult to find definite examples of survival or imitation. Here and there one sees in a stray architectural detail a reminiscence of 18th Century England, and more noticeably vestiges of Spanish or Portuguese influence in the gables of a roof or a tower. The majority of houses scattered over the island, however, have definitely recognizable characteristics in common.

And from the prevailing simplicity and uniformity of construction one comes to the conclusion that it is not racial or national taste nor the conservation of an imported model which lies  
(Continued on page 78)



*A typical house of moderate size, showing the gateway, use of blinds and second story entrance with wooden balcony above. The impression is one of comfort and quiet peace*

*The Bermuda chimney of the older sort is not unlike the chimney of the Southern log cabin, except that it is made of stone. The hearth is usually raised from the floor*





# GARDENS THAT RISE AND FALL

*Showing the Charm  
of Varying Levels*

H. STUART ORTLOFF

THERE should be a greater appreciation of the interest and charm which varying levels give to a garden. A greater use of the existing topography would not only impart more individuality, but would secure these qualities which we are always trying to achieve in our garden designs. Too many times we find people destroying the pleasant rolling nature of their grounds in order to secure a flat area upon which they may lay out a garden. They do not seem to realize that they are destroying one of their chief assets, or that without it they can only attain a garden which, like the site, is flat and uninteresting, a type too common, and one which depends on plant material or intricate design to give it character.

For a precedent in the use of existing surfaces we have only to consider the gardens which were produced in Italy during the Renaissance. Climatic conditions in the lowlands caused the wealthy to select the hillsides as the best sites for their villas. Here gardens were laid out according to the natural lay of the land. We find a series of successive levels or terraces retained by walls surmounted with pleasing balustrades or hedges, and connected by stairways of interesting detail. Many times each terrace or level was considered a separate garden planted with flowers, decorated with bits of worthy sculpture, or embellished with a pool or fountain.

Or again, we find the whole series treated as a single composition leading towards a terminal motive which was in correct proportion to the entire scheme.

One will admit that these gardens have great charm and have been able to secure and maintain interest for hundreds of years. Each was individual, and reflected the personality of its designers in so far as they felt and expressed the existing topography.

The character and condition of the topography in our country in many places, notably along the Pacific coast and in the New England states, is similar to the Italian conditions, and can, therefore, be treated in a similar manner with very interesting results.

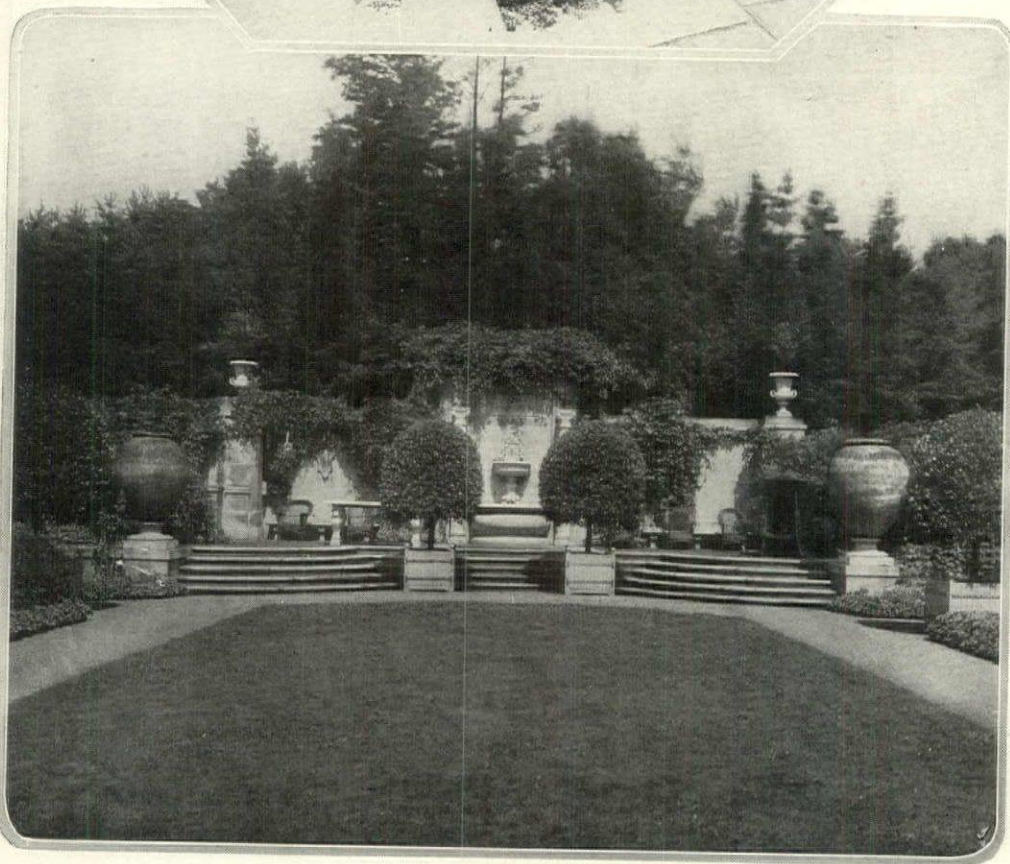
So many attractive house sites in these localities are overlooked, for the untrained observer would never for a moment consider them. They appear much too rugged to be utilized. Yet we do find homes in just such charming spots, but without the added

*In that superb garden of Weld, at Brookline, Mass., designed by Charles A. Platt, architectural motifs have been stressed and, with them, those other signs of Italian inspiration, steps, walls, terraces, and stately raised platforms*

*In the Long Island garden of W. R. Coe walls of brick and stone separate three distinct levels*



*The steps in the Coe garden, coped with the slate of the paved paths, are broad and easy*





beauty which a garden always imparts to a house, for its owner has not seen the possibilities of utilizing the ground as it stands and has considered that the expense of leveling or building retaining walls too great for the return that a small garden area would give. Yet in other instances we find places where no expense has been spared to obtain flat areas for gardens; but the results are not in keeping with the environments, and so they appear as affectations.

We can, however, with study and care, reach a successful solution. There are places where terraces may be used as transitions from the architectural lines of the house to the more natural characteristics of the garden site; others where the garden may take the form of a series of terraces, in the conventional Italian method; others where vantage points for vistas may be secured by the introduction of raised areas above the garden level; and places in which the slight variations in contour may be made accessible by the use of a system of paths with short flights of steps or sloping ramps.

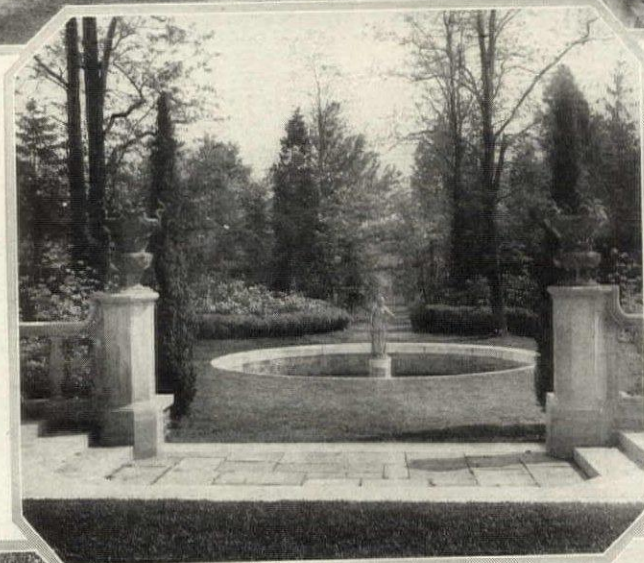
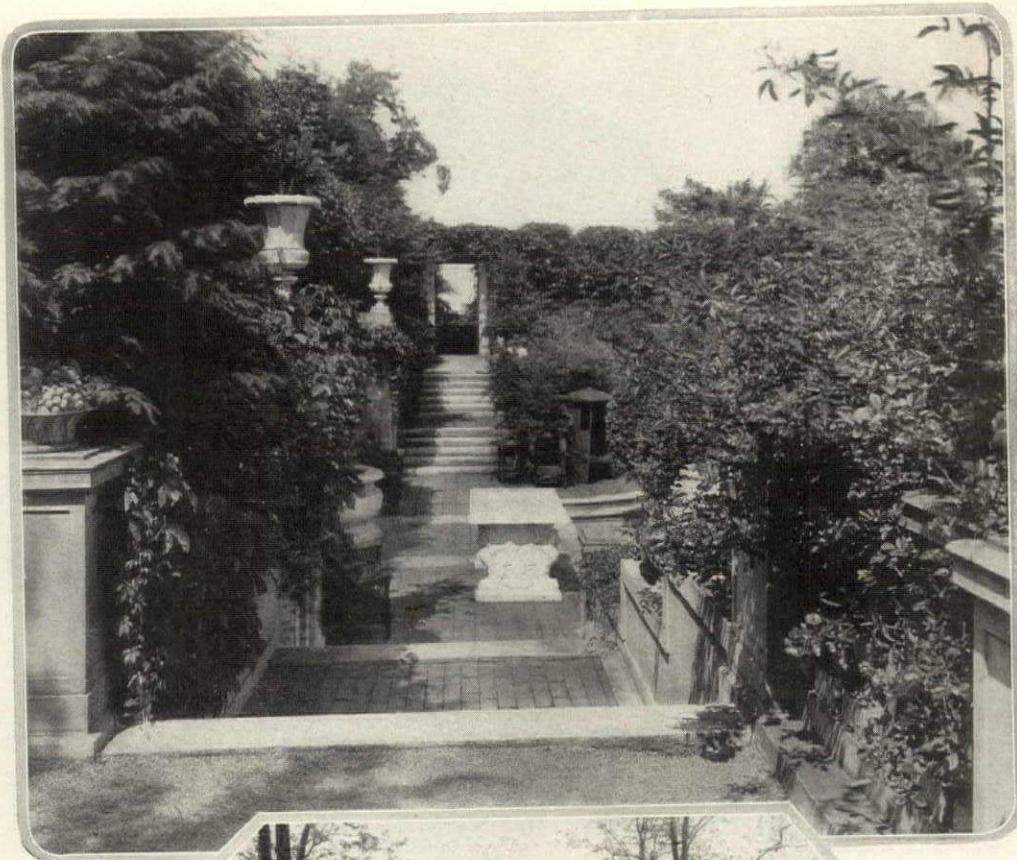
If we provide a terrace at the house level we have at once achieved a desirable feeling of intimacy between the house and the garden, and also gained a point from which we may overlook and appreciate the entire scheme. This terrace will be formal enough to be in keeping with the architectural lines of the house, but this feeling of formality may be softened by the introduction of turf, vines, and flowers either in pots or in beds. These bits of greenery and color will form a gentle approach to the gaiety and verdure of the garden beyond.

One should be careful in designing such a point of overlook, for this introductory view should not be too complete or searching; a large part of the charm of any garden scheme lies in its unexpectedness. Hidden nooks and half revealed by-ways should be devised in order that one may be made eager to descend and explore the charms which lie just around the corner. Easy flights of steps or graceful ramps make progress a pleasure, and, looking back, interesting retaining walls in brick, stone, or cement, make pleasing pictures when shrubs or tall perennials with their graceful blooms are planted at their base.

In locations where there is sufficient change in grade more than one terrace may be constructed. If the grade is not too abrupt they can be made wide and planted with flower borders about a central grass panel. If it is steep the terraces should be narrow and, of course, there should be more of them. Such a series of terraces may be treated in one of two ways. Each terrace may be considered as a separate unit in the garden scheme when such

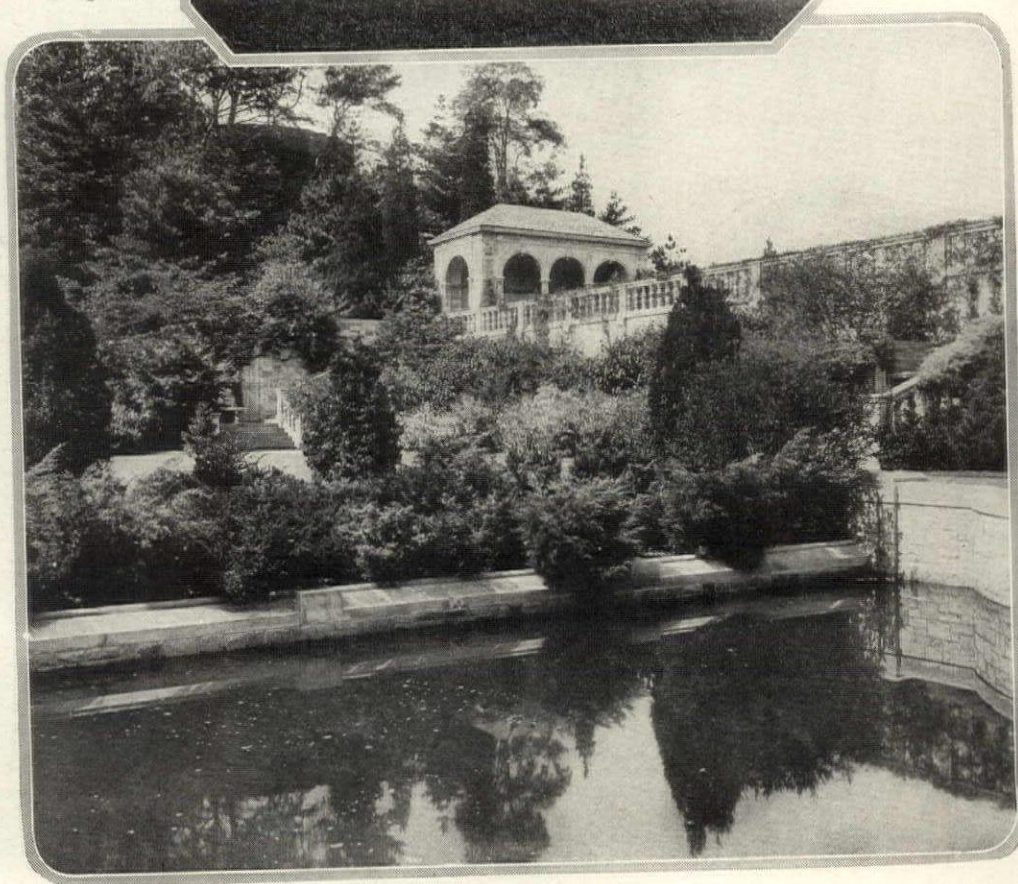
(Continued on page 90)

*The house terrace of George D. Pratt's garden at Glen Cove, Long Island, ends upon a Tudor loggia and is separated from the lawn below by a high balustrated retaining wall banked with shrubs and flanked with steps*

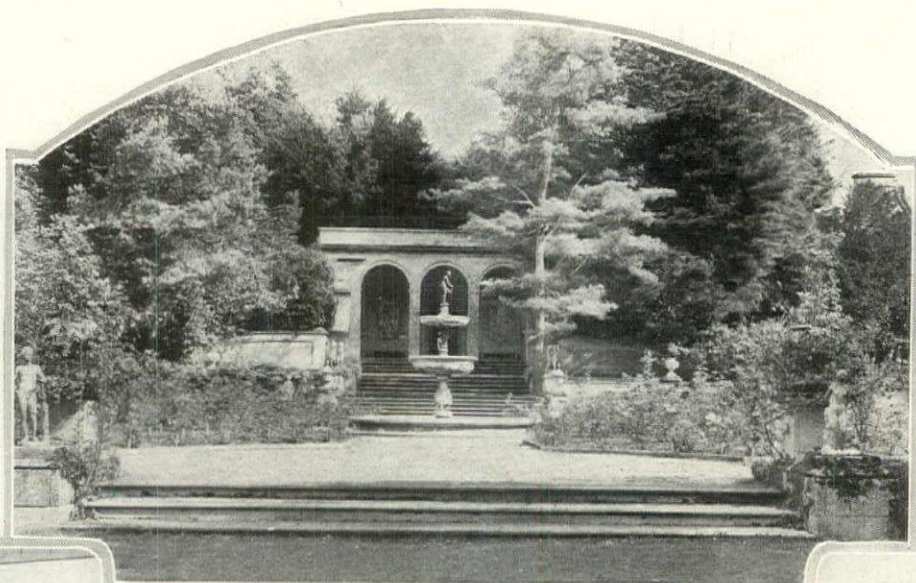


*Broad steps descending to a paved platform from three sides join two levels delightfully in the Coe garden*

*At Weld the first approach to the lower level of the garden is made by two opposing series of steps*







*A garden loggia of distinguished architectural lines deserves a wide approach of easily ascended stairs and a heavy background of well-planted trees. This desirable treatment is found at Welton House, Wilts, England, the seat of the Earl of Pembroke*



*An excellent example of the Italian courtyard or patio, as it would be called in Spanish architecture, is found in the Villa Dante Alighieri, near Florence. It is entirely surrounded by an open loggia on the second floor*



*The lines and spirit of an Italian loggia have been reproduced in this house on Lake Michigan. The handling of the awnings is especially interesting. Charles A. Platt, architect*

*The patio of a house located in the north must depend upon sturdy vines and potted plants for its effectiveness. The latter, of course, are taken indoors in winter*



*The openings of the loggia should command some garden or countryside vista, the arches and pillars framing the view beyond. Charles A. Platt, architect*



*True Italian construction is found in this loggia surrounding the courtyard at the home of Francis L. Slecken, St. James, L. I. Henry Corse, Jr., architect*





# IF YOU ARE GOING TO BUILD

*Remember that Patios and Loggias Will Bring the Garden Indoors and Extend the House into the Garden*

MARY FANTON ROBERTS

PIONEER days, long extended in America, when garden parties would have been a perilous pastime, seem to have engendered in our consciousness a settled determination to live indoors regardless of environment. Particularly in the country does youth as well as age sit in sad dim rooms during lovely twilight hours. In the city, we prefer to shut ourselves up in the theatre or in dancing restaurants. But as a nation we certainly do not flock to the country on every occasion as do Paris and London, on the Seine, on the Thames, filling up every grass plot in every direction for miles.

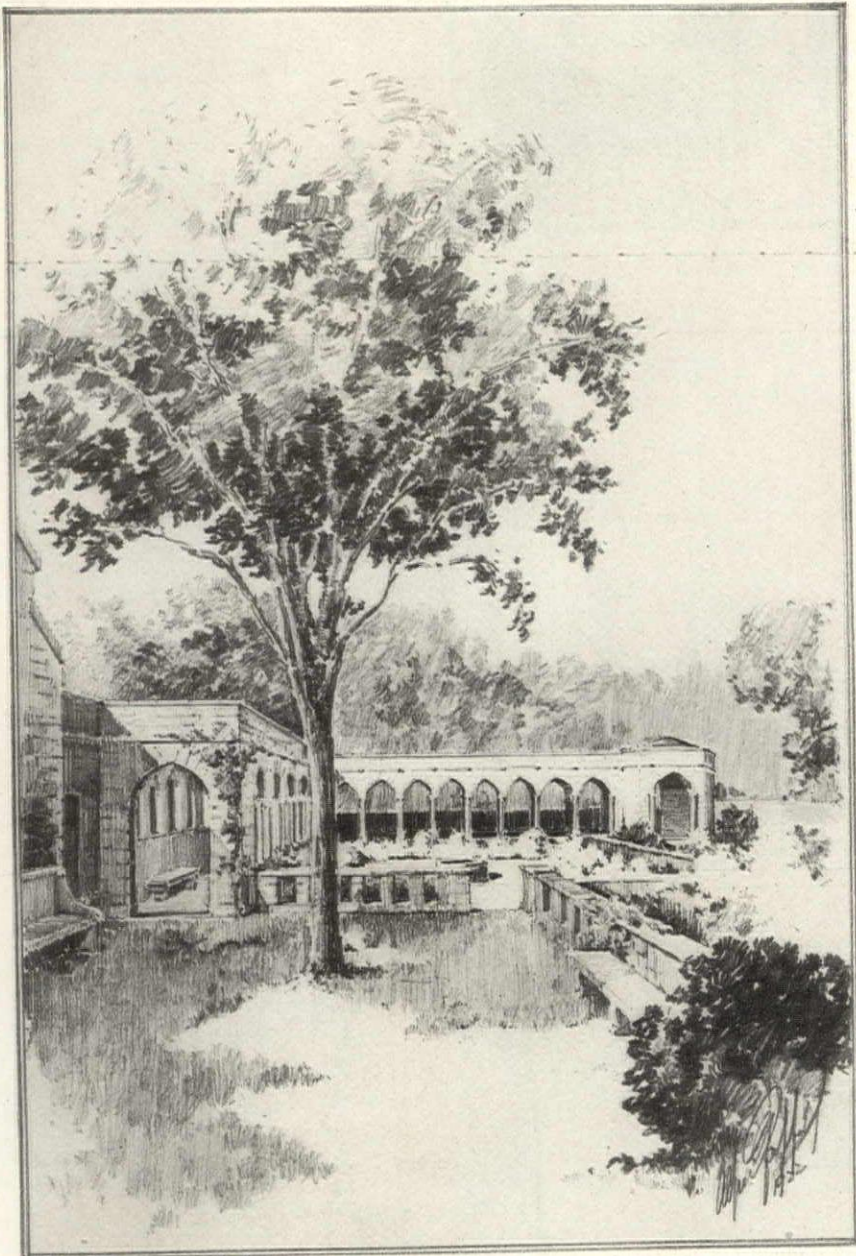
Of course we remember that in our early adventurous days here, a man's home was his barricade, and even fifty years ago an evening stroll over the Montana prairies was taken with a cartridge belt and a knife.

The American porch was the opening wedge to outdoor life. In Colonial days it was just an elaborate

approach to the front entrance, a classic hood that gave an air, with a seat on either side of the last wide stone step. One of the very first porches running across the entire front of the house was built in an old Dedham place in 1782. But not so much earlier, in 1676, the doorway of the Paul Revere house bears as little relation to the outside world as would a stockade. The fronts of those old 17th Century houses were built for protection, and carry no engaging social atmosphere.

But with the greater safety of living in more established conditions, came the freedom of the porch. On the Colonial plantation dwellings it was wide and deep and high, with fine Greek pillars for the support. On the New England Colonial house it was shallow, often inset into the house, with Doric columns and pilasters. Then it slipped away to the back of the house and became al-

*(Continued on page 76)*



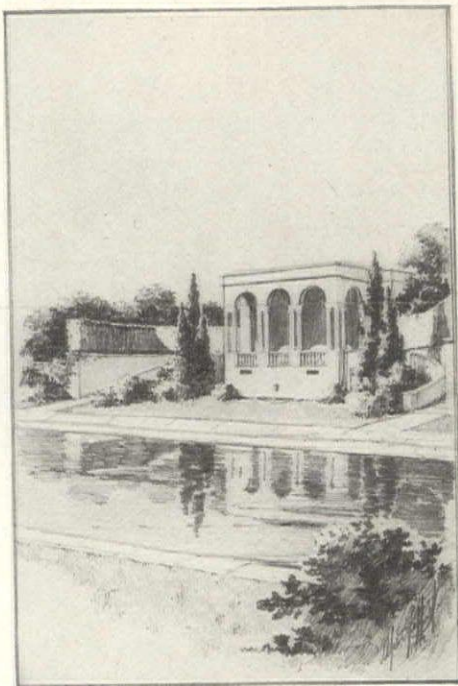
*In a formal garden, to create the background for a pool and the end of a view, one might erect this type of loggia, by Alfred Geiffert*

*A simple Italian loggia of stucco or stone would enhance both formal and informal gardens, by Alfred Geiffert*

*An air of ruined cloister pervades this design for a Gothic loggia by Alfred Geiffert. The house, of course, would have the same kind of architecture*



*The spirit of old Spanish architecture is found in this patio, in the home of Henry W. Schultz, Pasadena, Cal. Elmer Gray, architect*

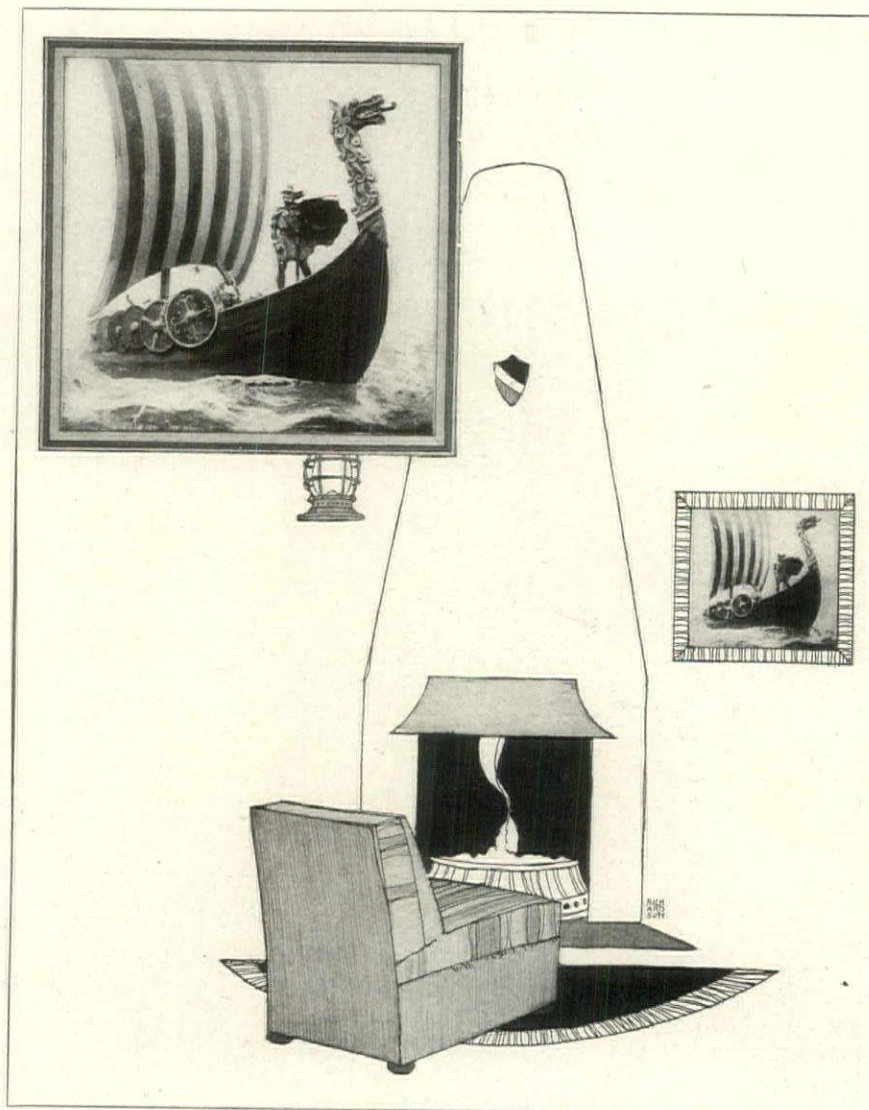




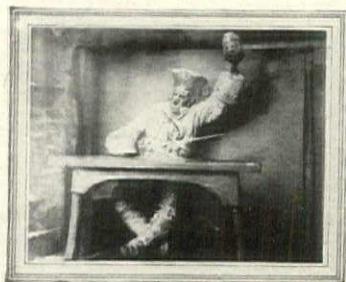
# FIGURES of ROMANCE

*Some Suggestions for Using the  
Pirates of Dwight Franklin*

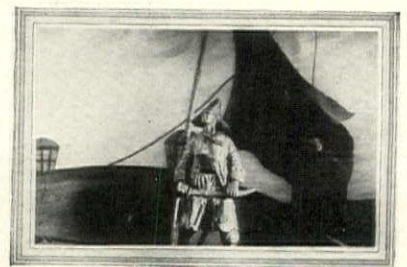
*These figures by Dwight Franklin are vividly modeled and highly colored. They are then set in shadow boxes with concealed lighting. The "Viking Ship" might be recessed into the wall of a man's study, close to the chimney breast*



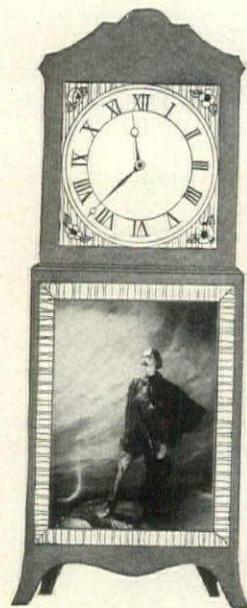
*For over-mantel decorations, set in a panel between windows and even in the bottom of a large clock, these figures would be quite effective and certainly novel. A figure of Stevenson is suggested for the clock. Courtesy of V. R. Chappell*



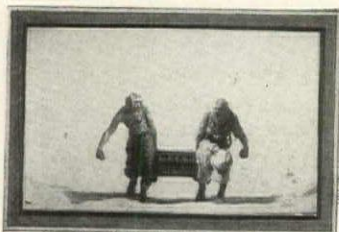
*Billy Bones, the pirate of "Treasure Island" is pictured in his best mood—indisputably drunk*



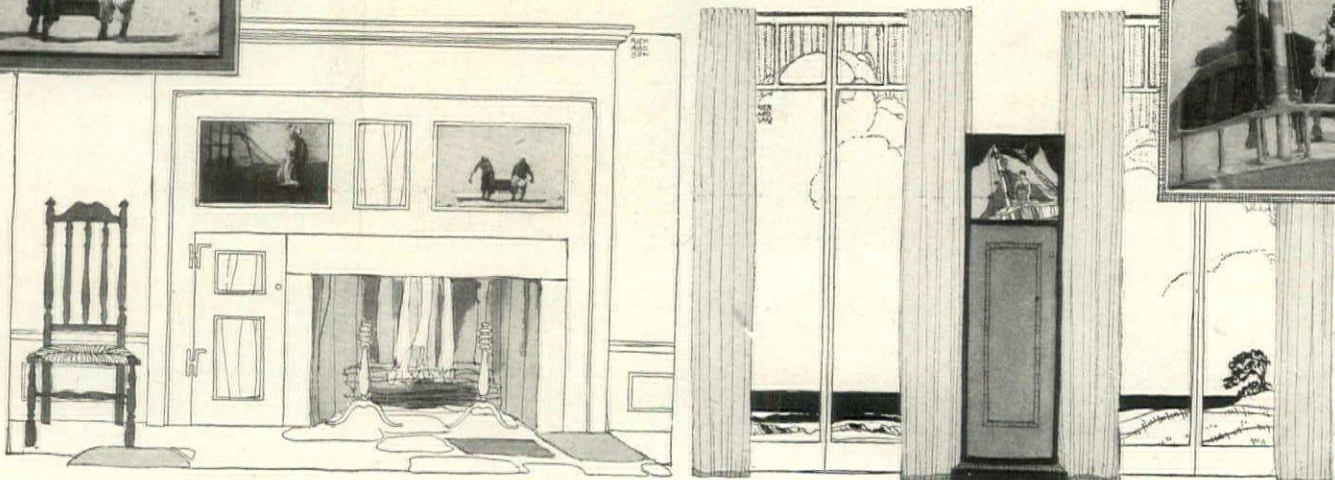
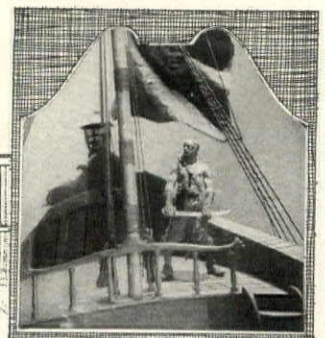
*"Under the Black Flag," from the collection of Booth Tarkington in his home at Kennebunkport, Me.*



*"Off the Spanish Main" is a colorful figure that could act as a decoration set between two windows*



*The illustration below shows how these figures may be set over a fireplace. Courtesy of Wm. Langley*





# THE PAINTED HALLWAY

*Murals In The 17th Century Italian Style  
Have Been Used In This Remodeled New York Home*

CAROLINE DUER

**D**ECORATION of the entrance hall seems to be taking more pronounced turn of late, and recalls in some instances the picturesque quaintness of the Italian outside-inside walls. A welcoming atmosphere it creates, and a widening effect in narrow places.

Now that many people are altering "high stooped" houses into those which are entered from the street level or even popped into down a few steps, as a rabbit pops into his burrow, the hall once intended for servants and tradespeople, (painted more for cleanliness than charm), has suddenly become an important feature of the house. It is, from its situation, generally darker than the hall of a story higher, and its embellishment is a problem with which each householder has to cope as seems best to him, or rather her, for the woman rather than the man decides such questions.

Some women trust to mirrors, with convenient consoles below, for brightening and lightening the hall; some to scenic wall papers; some to the French effect of panels, which may be made by mouldings of wood or architectural paper. In the hall of our illustration Mrs. Charles L. Tiffany has chosen panelled landscapes to beautify her walls.

This short passage, leading from the front door to the living quarters, imitates a sort of loggia, or gallery open on both sides. Through the arches one gets views of distinct landscape treated in the classic Italian manner. On the left is the Roman Campagna, with ruins in the foreground, and the Tiber winding away through the hills. On the right is the mountainous part of the Province of



*The entrance hall in the New York home of Mrs. Charles Tiffany was originally a dark service entrance. In remodeling the house this was made the main passage on the ground floor. The walls were painted in tempera, in the Italian baroque style. The paintings are by Allyn Cox. Delano & Aldrich, architects.*



*The background of the walls is yellow with ornamental balustrades and fountain painted in grisaille. The landscape of the Roman Campagna and the mountains of the Province of Venice are in greenish gray, brown and blue. The passage leading to the service door and the niche behind the fountain are in red.*

Venice with the Alps in the distance. These were done for her by Mr. Allyn Cox, in tempera, Italian baroque in style. The colors are soft greenish gray, brown, and delicious blue,—at least these predominate. The surrounding color is yellow, and all the ornamental forms are in grisaille. The niche, and passage-way leading to the service door-hall, are red. It is difficult to believe that the fountain and the shields between the two back arches, and over the middle side ones, are painted and not in relief as they appear.

Many such painted interiors were done in Italy in the 17th and 18th Centuries, often much more elaborate in style than could be adapted for our houses. But there is one characteristic that might be valuable in this country; the ease with which, in painting, the character of a room may be changed, and one may be reminded of distant, pleasant things. The motto of the period seems to have been "Do it with paint." As in this case a small dark entrance to a town house has out-of-doors brought into it. A room not sufficiently formal will be decorated with costly marbles—at the cost of painting them. The princely palaces of Genoa are decorated with pastoral scenes, and a modest country house with Greek gods and goddesses.

The effect of architectural unity, however, is always preserved. Landscapes are represented as seen through the openings of an ornamental framework, so that the real features of the room, doors, windows, cornice—if there are any—take their places naturally as part of a definite architectural scheme, rather than as incongruous elements in a picture.





A characteristic design of variety box in Battersea enamel, made in the 18th Century

## B A T T E R S E A E N A M E L S

*Here Is An Easily Collectable Subject For Those Who Are Attracted By Small Objects*

GARDNER TEALL



An 18th Century Battersea étui

VENICE has given the world much in art throughout the centuries of her history, and to her, perhaps, painted enamel work is to be credited for its origin. It seems reasonable to assume that this ancient Adriatic city cradled this branch of art-craftsmanship, since the Venetians produced the first European work of the sort.

I fancy that the old lady of Putney who set such store by her "bricky-bracky" and grouped her "heavy things" on the mantel shelf and the "light-weight ones" on the corner whatnot, must have counted among these less weighty possessions a bit of old Battersea enamel in the form of a pounce-box, a bonbonniere, an étui or some other object such as the enamelers of Battersea delighted in producing for the 18th Century boudoir. In that century the painted enamel wares of Battersea were prodigiously popular. I am not sure but that they were even more popular in the 19th, if one may judge by the vogue of the old pieces and the innumerable products of the imitators.

Painted enamels may be placed in a distinct class by themselves. Appliqué enamels

are simply metal ornaments (usually gold) decorated with bits of enamel in relief; Cloisonné enamels are those whose patterns have been outlined on a metal ground by raised metal partitions or cloisons, between which the enamel has been applied, the cloisons in the finished product forming metal outlines flush with the enamel surface after firing, grinding and polishing; Champlevé enamels are those having enamel decoration imbedded in a cut metal ground; Plique à jour enamels are those enameled pieces having the pattern cut quite through the ground and the interstices filled in with

enamel giving somewhat the effect in miniature of a stained glass window; finally there are the Basse-taille enamels or translucent enamels applied over decoration in bas-relief, the metal relief designs below the enamel application being cast, stamped, engraved, or in repoussé, these designs on the metal showing through the enamel, the varying degrees of the thickness of which gives variety to color effect. It will thus be seen that painted enamels occupy a distinct position.

A Venetian glass-worker of Murano, Angelo Broviero, invented a process of enameling on glass and from  
(Continued on page 84)



Snuff boxes were favorite objects for decoration with Battersea enamel in the 18th Century



An 18th Century variety box opened, showing its contents



These enamel puff boxes, a favourite subject, are usually fitted with a mirror inside the lid



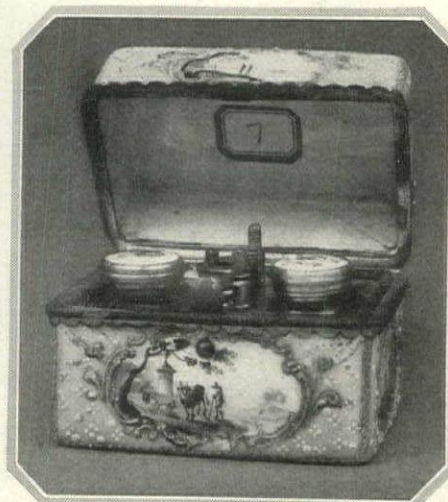
An opera telescope, with Battersea enamel panels. Courtesy of E. P. Dutton & Co.



Scent bottle of Battersea with decorations and metal stopper



(Below) A little Battersea enamel writing case, as fitted and made in the 18th Century



Variety box with colored decorations and quaint metal trim



# A LITTLE PORTFOLIO OF GOOD INTERIORS

The difference between masculine and feminine taste in dining rooms is amusingly portrayed by these two rooms in the New York home of Jerome Lewine, of which Mrs. Stenbridge Smith was decorator. In the upper room the walls are soft antique green with gold mouldings

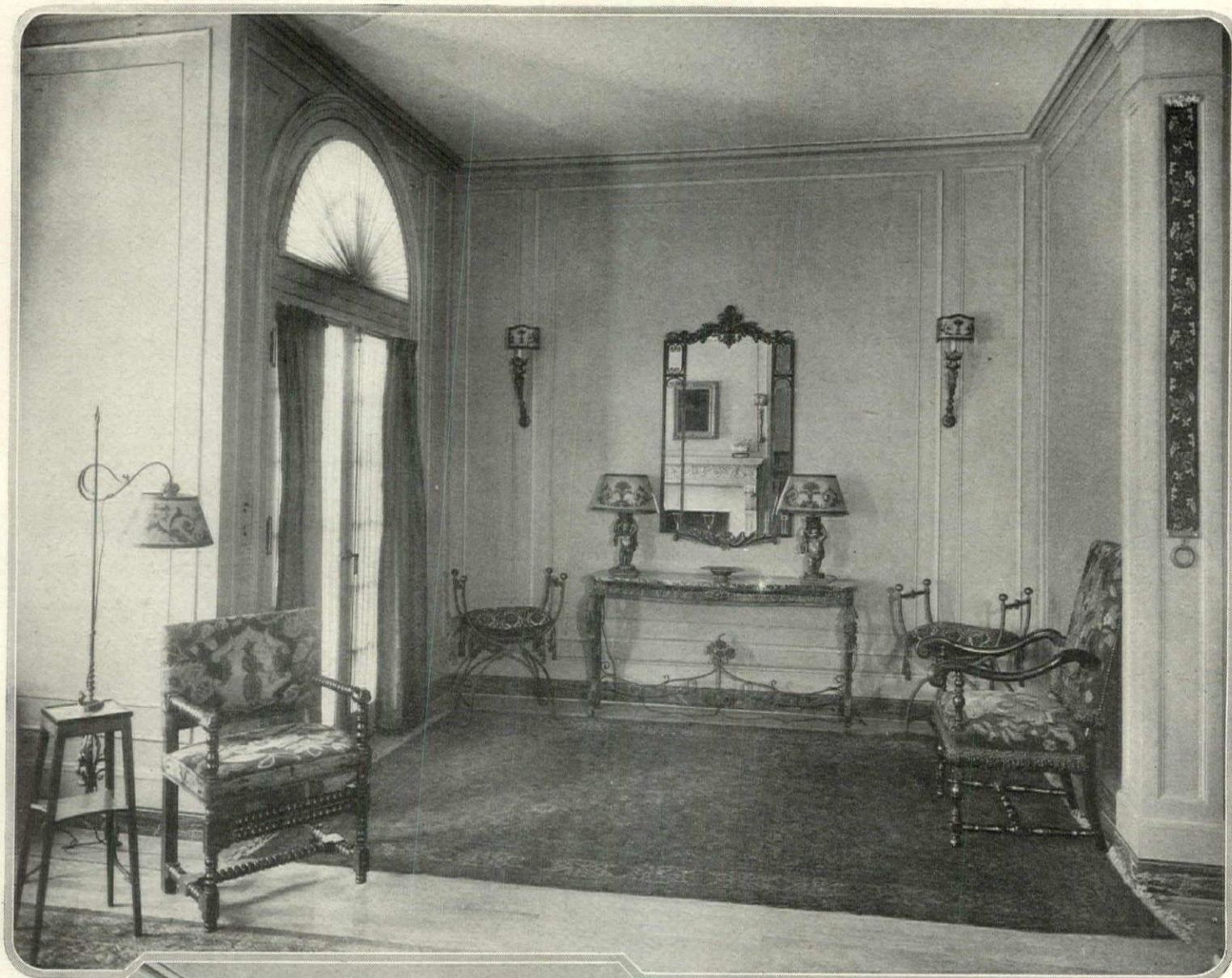


In the grill room rough plastered walls, casement windows, a stone mantel, a long refectory table and Windsor chairs proclaim it a man's room. These may be contrasted with the crystal appliques, biscuit colored rug and walnut furniture in the room above

Hewitt







The entrance hall in the New York home of Jerome Lewine is furnished with dignity suitable for such a room. The walls are paneled and painted a soft stone color. A baseboard in black and gold marble encircles the bottom of the room and is continued up the stairs. A console of marble and wrought iron, iron chairs and a mirror framed in wrought iron are decorative notes in this end of the hall which find repetition in the wrought balustrade of the stairs

Very dark Oriental rugs cover the floor in this hallway. At the windows and on the door has been used an Italian red damask. This rich color is repeated in the Italian red velvet of the stair rail. A carved stone mantel lends dignity to one side of the room. An old Spanish desk and chairs in gros-point are other features that help create the air of dignified hospitality which is a desirable expression for an entrance hallway. Mrs. Stembridge Smith was the decorator



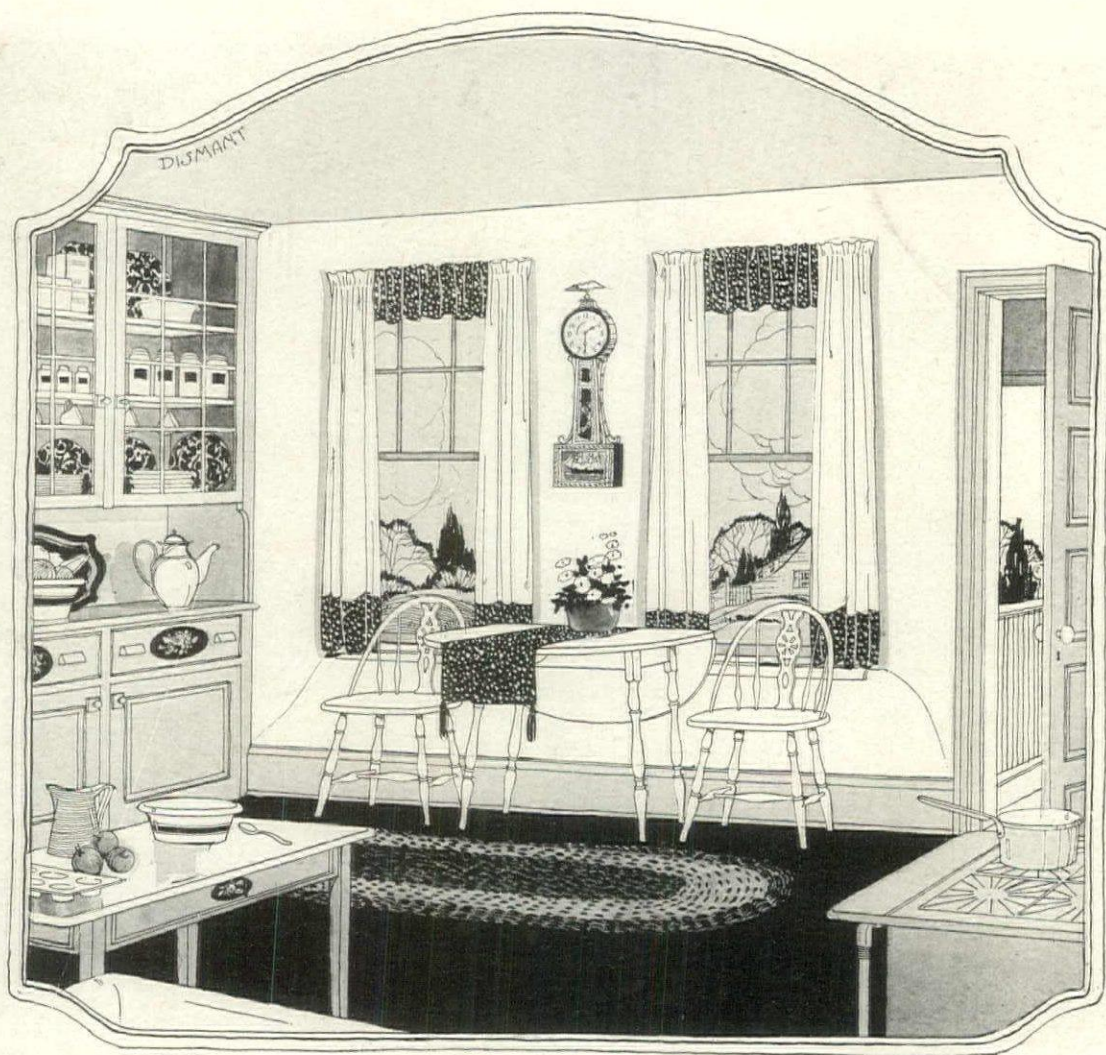


Another, quite different hallway problem is found in "Greyhampton," the residence of H. W. Croft, at Greenwich, Conn., of which Chamberlin Dodds was decorator. Four large arches open from the living room onto the hall. The walls are chrome yellow and the woodwork dull green lined with rusty black. The black and white marble floor is covered with rugs in dull black edged with green fringe. The sofa is in dull green mohair and the chairs in needlepoint



The hallway itself is quite imposing with its black and gold iron balustrade, the broad stretch of stairs, the consoles of black iron and the lantern and other fixtures of black and gold. The hangings are of antique damask edged with fringe. Wall pockets of wrought iron for ivy break the wall spaces between the arches. Here the walls are Caen stone. The loggia on the second floor repeats the loggia effect on the first and the balustrade is carried along this upper hallway





*A black floor and an oval rag rug form the foundation for this kitchen. The walls are ivory and the woodwork old flat blue. Ecru gingham curtains with hems and Dutch valances of chintz or calico hang at the windows*

## QUAINT KITCHEN COLOR SCHEMES

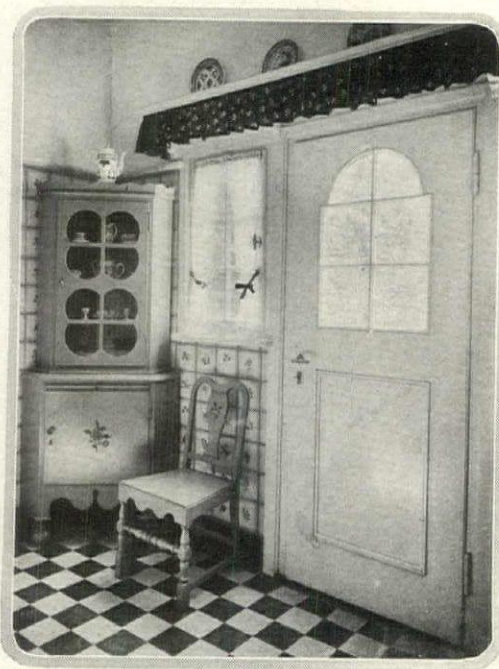
*The Kitchen Becomes a Pleasant Place to Work in When It Is Enlivened with Color*

ETHEL DAVIS SEAL

THE earliest recollection of the universal kitchen brings to mind sad walls and dingy woodwork, flaring gas jets, cross-barred muslin, cut sash length at chilly and unfriendly windows, wooden doors shut tightly at cupboards fairly bulging with little boxes, cans, bags and jars, and with every other hidden shelf or cranny crammed likewise with things, rarely used from one Thanksgiving Day until the next.

Small wonder that the ultra-modern reaction against such a kitchen has resulted in an efficiency almost as alarming as it is blissful: everything may be operated by magic in the barest minimum of time. Dove-tailing is the byword, from utensils to duties. Hours of labor are saved against a background white and bare and spacious, even if it is not quite as friendly and informal as one would wish. But this is the final step beyond invention, and toward beauty, that every artistically-minded woman must take for herself.

To realize my utmost dream of what a kitchen should be, I would achieve modern



*A quaint valance of cretonne below the shelf over the service door is a feature of this kitchen in a German cottage*

efficiency to the *n*th degree, but I would surely camouflage it with quaintness and color. I should hate to be overpowered by a quintessence of mechanism every time I went kitchen adventuring, producing delectable salads and fluffy-topped miracle pies, when with the barest increase in trouble, I could feed my soul on pots of hyacinth at my casement, neighboring the fresh golden loaves of bread cooling in a row. I should prefer to consider, with never-failing delight, the posies I had painted on my table, the while I adjusted my electric meat grinder, rather than to give my undivided attention to the sharply efficient blades and the nutritious mounds of meat heaping in a bowl. I should rejoice in my contrivances and mechanisms, but my background must not be any more bare than is required by the god Sanitas, and certainly as far from the appearance of a hospital as I am clever enough to coax my kitchen to go.

There is no reason why a kitchen should not be considered as eligible for decoration





Built-in dressers either side the casement windows afford shelves for the display of blue and white china in this kitchen of an English cottage. Copper and aluminum utensils and sunfast curtains furnish color



Over-door shelves to hold decorative china is a German style that might be adopted in some American kitchens. On one side are built-in cupboards, and on the other a grandfather clock set into the paneling

as the other rooms in the house. I have a notion that more delightful meals could be prepared, whether by mistress or maid, in a kitchen that inspired by reason of its burnished coppers hung against pale gray walls, its decorative side drapes of striped black, henna, blue and cream at sunny windows, than in a kitchen coldly bleak or darkly stuffy.

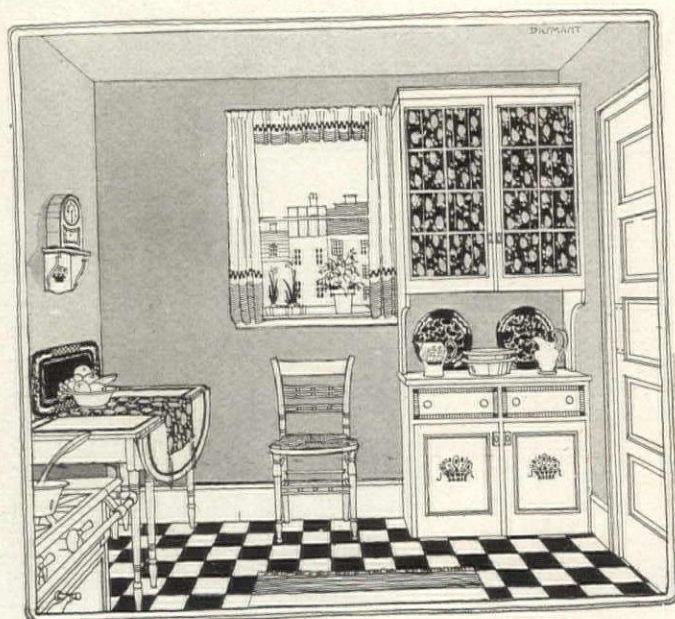
The beautifying of any kitchen may be

accomplished by color primarily. One has small worry in choosing between varying styles of kitchen tables and chairs: the chief consideration here is suitability, a simplicity of design and line, and a certain flavor of quaintness which adapts itself well to painted surfaces and vivid spots of decoration. Furniture of this sort may be antique, especially chairs or cupboards, or the pieces

(Continued on page 86)



Misty gray walls, a deep lilac floor, furniture painted gray green, woodwork of ivory and colorful cretonne curtains are features of this fascinating little kitchen



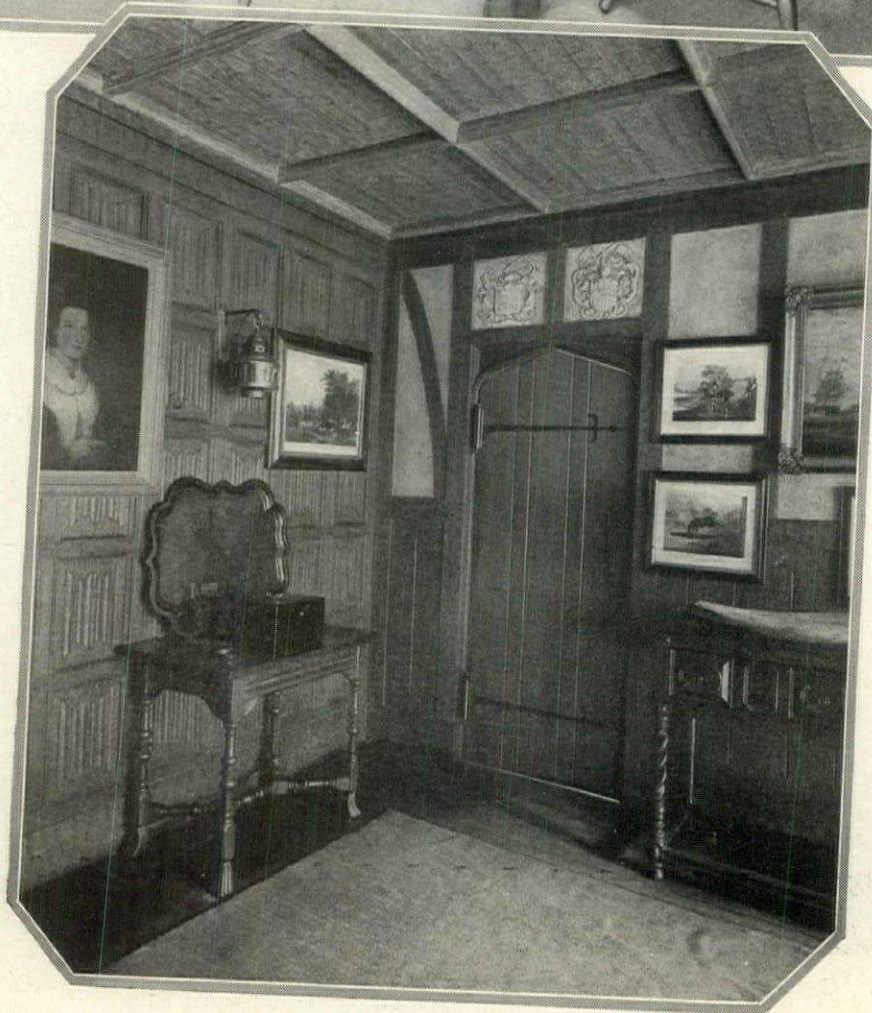
Richly contrasting colors are suggested for this little kitchen—gray walls, black and white linoleums, ivory woodwork, furniture painted butter yellow and cream curtains





Gillies

The dining room is a reproduction of an old English taproom, with rough hewn wood paneled ceiling and wainscoting, rough plaster timbered walls. The fireplace is of brick, stone and stucco and the floor of random width oak boards and stone flagging



The only formal touch in the dining room are the linen fold panels at the right of the fireplace. These and the rough timbered wall form the surroundings of the door. The coats of arms worked into the plaster make unusual overdoor decorations

"HILLWOOD,"  
THE HOME  
of  
EDWARD  
F. HUTTON  
Wheatley Hills,  
Long Island

CHARLES M. HART  
Architect  
ARDEN STUDIOS  
Decorators



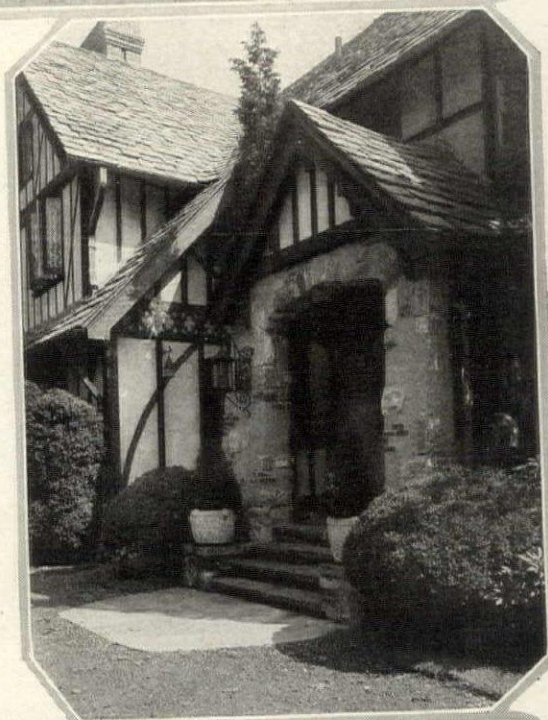


*In the rear the terrace is enclosed by two wings, that to the right being devoted to service, and that to the left for guests*

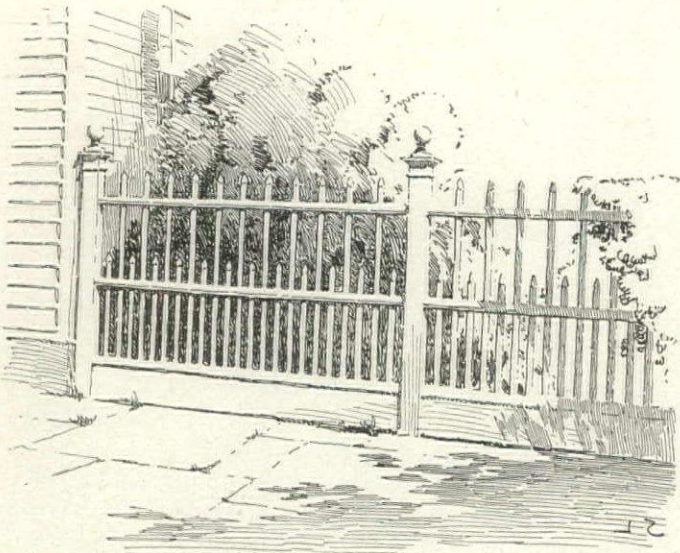
*(Left) On the front is a terrace enclosed by a low wall, and accessible from the hall. It is pleasantly furnished for outdoor living*

*(Right) The entrance portico is half timbered to harmonize with the style of the house. Its piers are of brick, stucco and rough stone*

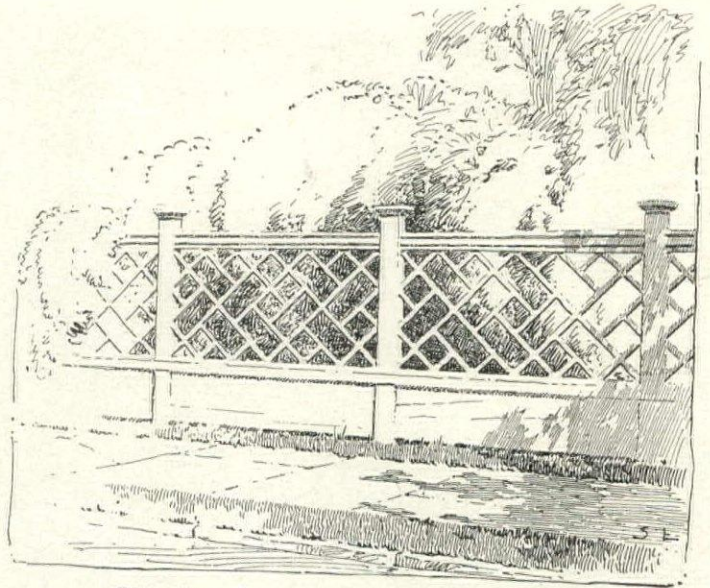
*As this was an alteration, a desirable rambling effect was obtained by adding wings to and raising the roof lines of the original house*







A splendid example of a Colonial fence to be used in connection with a house of 18th Century New England or Charlestonian tendencies; both sturdy and graceful



This fence from Longfellow's house in Cambridge, Mass., shows an interesting diagonal design, with a nicely made rail, and a panel below of solid planking

## WHEN YOU PLAN YOUR GARDEN

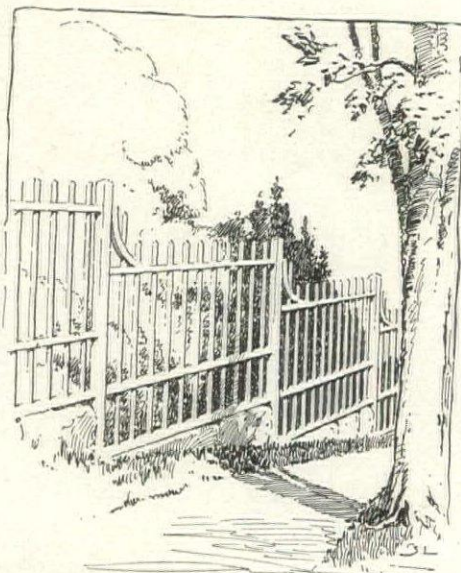
*Fences of One Type or Another Will Be Found To Be Both Attractive and Durable as Enclosures*

RICHARD H. PRATT

IT is a curious notion that fences are unsociable. Yet it is becoming more and more obvious that this type of barrier, by far the most democratic and decorative of enclosures, is gradually disappearing from our gardens and small suburban places.

It is a funny notion. And it seems all the funnier when it is held by the same folks who plant their privet sprouts and fledgling poplars around their gardens and along their property lines. Of course, there is nothing unneighborly about putting in rows of plants when they are tiny and ineffectual. You can't help it if they grow up into impenetrable hedges. But all at once to build a fence, that is different.

Perhaps, after all, it is a mistake to say

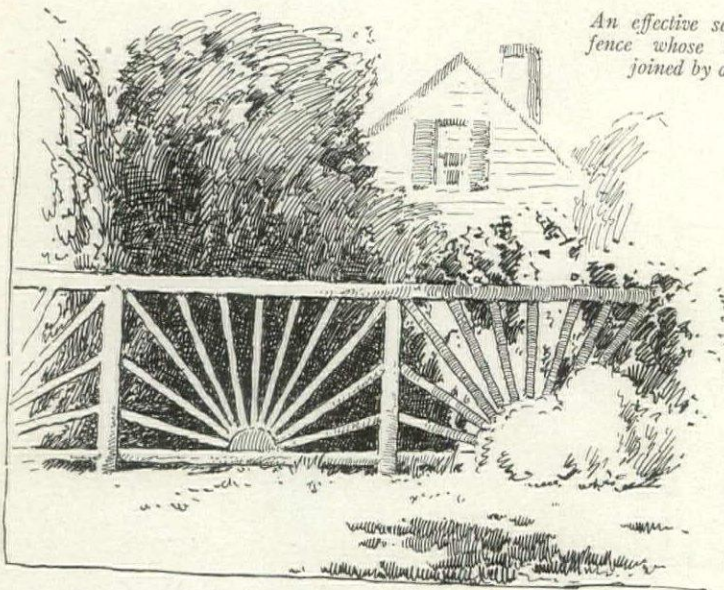


An effective solution of the hillside fence whose stepped sections are joined by a bit of curved rail

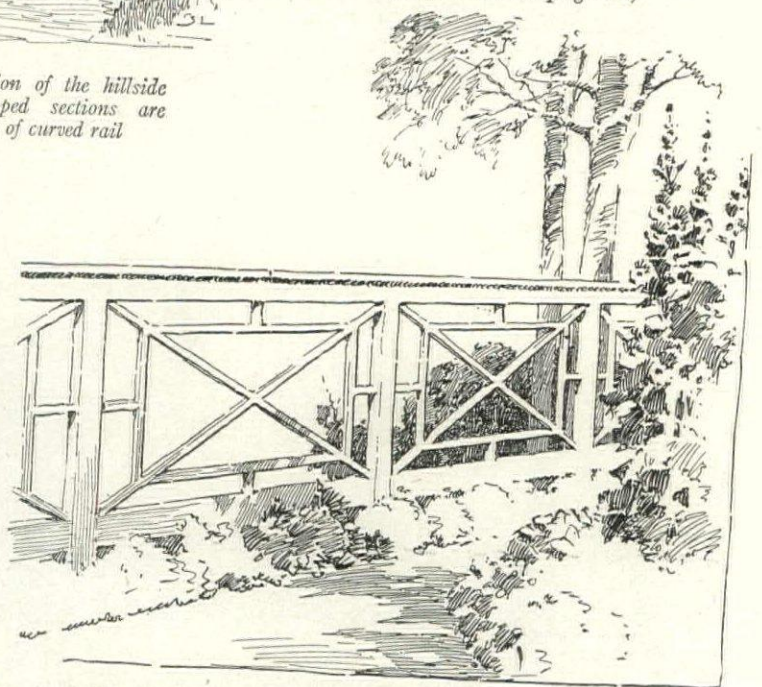
that fences are not being built as they once were simply because they are coming to be regarded as unsociable. Maybe they are going out of fashion. Maybe the picture they made along the elm-arched streets of old New England, and in Colonial Charleston, and the grace and variety with which they surrounded the gardens of the Eastern Shore of Maryland, at Washington's Mt. Vernon, and in Virginia, are things which people are unattracted to nowadays.

In either case fences are the victims of false prejudice. As a matter of fact, they can be beautiful, efficient, and inexpensive. In the matter of appearance there is no end to the attractive designs to which

(Continued on page 94)



Showing that something at once interesting and artistic can be done with that sometimes deservedly despised type of construction known as "rustic" work



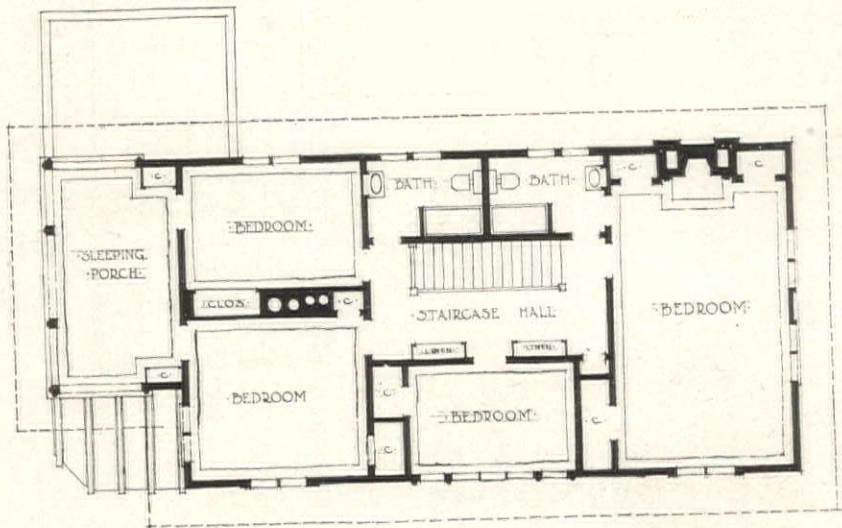
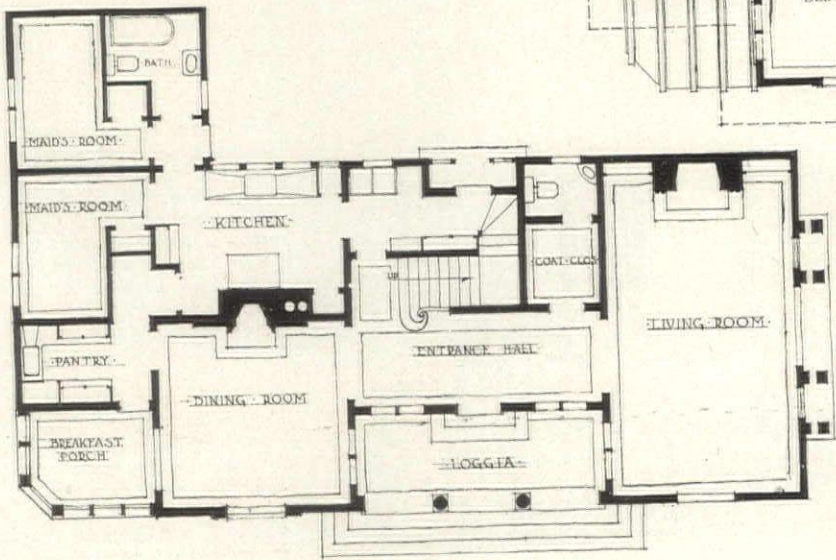
When a fence need not be a complete barrier against small animals more latitude may be allowed, as here, in the decorative arrangement of the braces





The adapted form of Italian architecture seems to be quite at home in California. Thus, the residence of J. H. Leighton, in San Francisco, successfully interprets the Italian spirit with its graceful loggia, wide eaves and plastered walls

Loggia, hall and stairs occupy the middle of the first floor, with the living room on one side and the dining room and service on the other. Servants' rooms and a bath are conveniently located in an extension close to the kitchen



A balanced arrangement is found upstairs, affording space for a huge master's chamber and three other commodious bedrooms. A sleeping porch serves two of these chambers. The baths are economically placed. Henry H. Gutterson was the architect

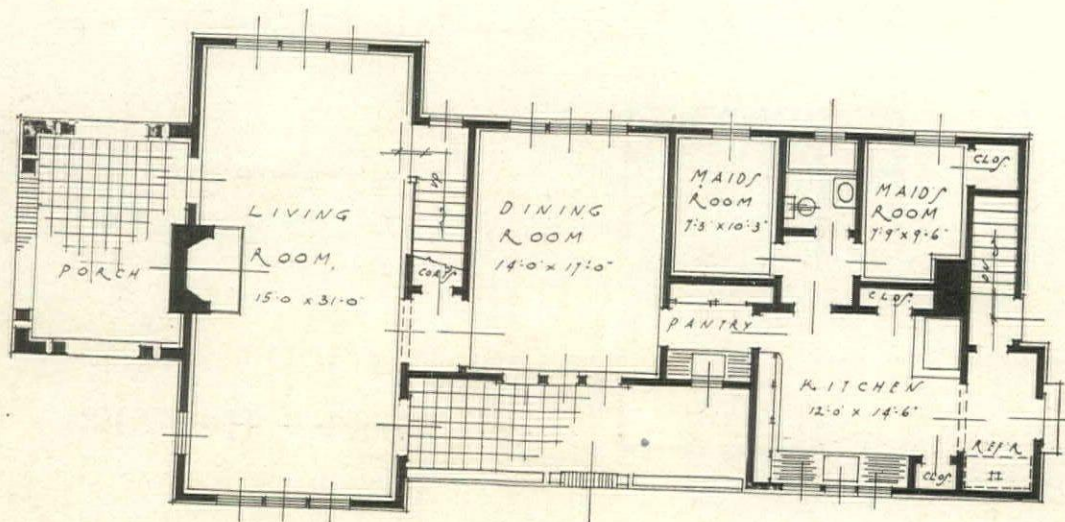
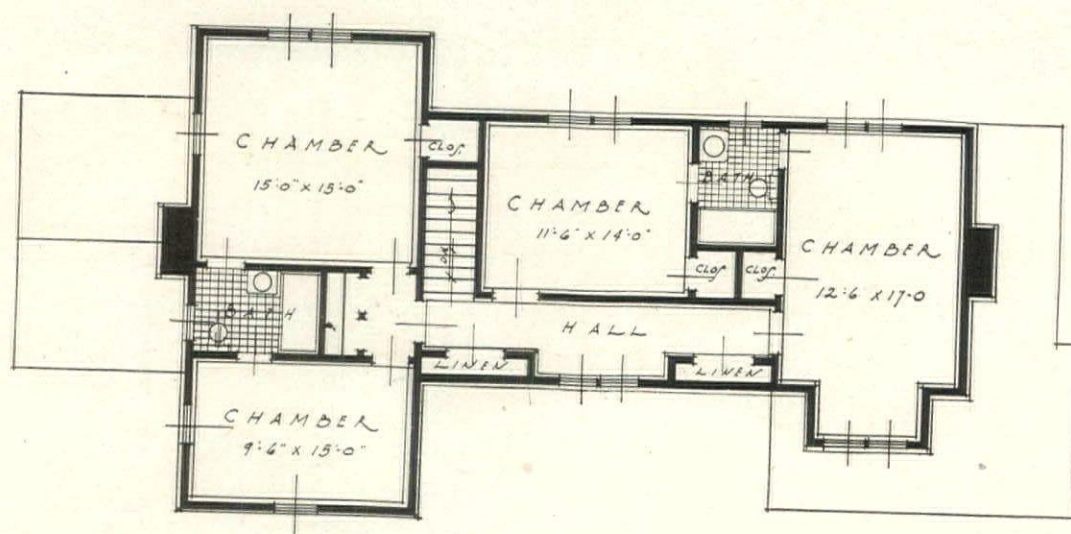
A GROUP OF  
THREE HOUSES





Gilles

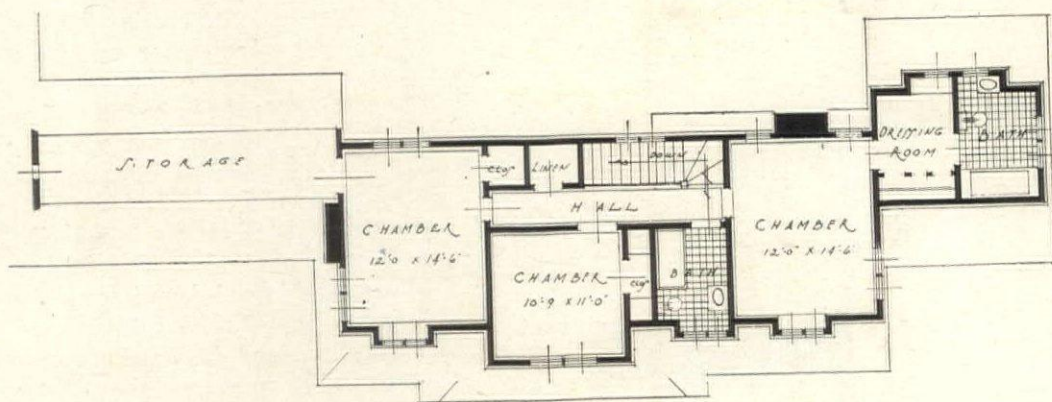
The home of B. B. Bryan, Great Neck, L. I., is a type of Colonial cottage reminiscent of some found on Cape Cod. It is executed in gray shingles with white trim. An interesting feature is the way the dooryard terrace is fenced



The second floor arrangement is typical of most modern American country houses in that the baths and chambers are grouped en suite. Hall space is conserved, making larger bedrooms. Patterson & King, architects

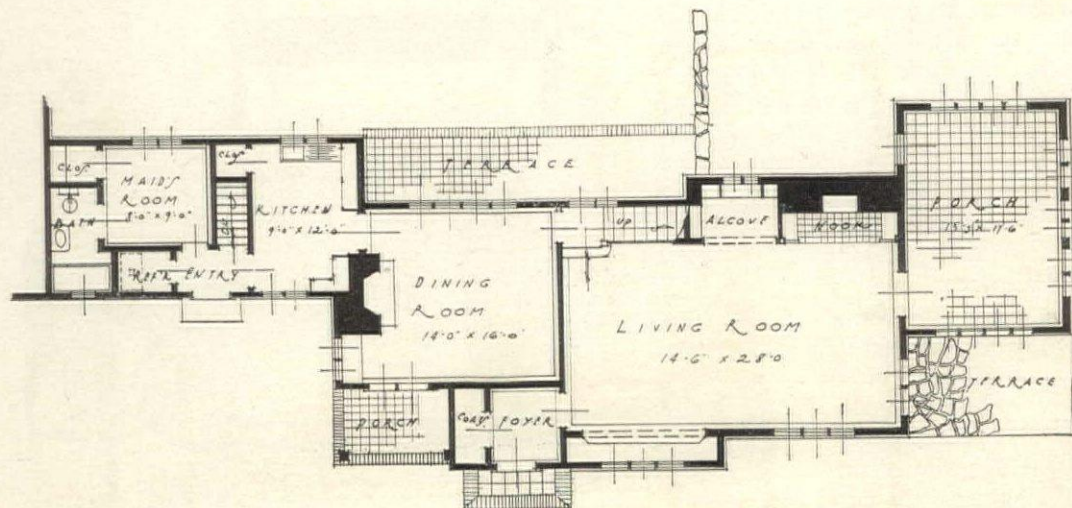
On the first floor the maids rooms are located behind the kitchen. The dining room is lighted by French doors and a range of windows in opposite walls. The living room also is generously proportioned and well lighted





English cottage architecture was adapted for the home of Spencer Hess, at Great Neck, L. I., its structural elements being cream stucco, variegated brown shingles, red brick chimneys and apple green shutters. Patterson & King, architects

One end of the second story is occupied by the master's suite, consisting of bed-chamber, dressing room and bath. There are two bed-rooms, a bath, closets in each room, and a storage space under the eaves of the wing



The principal feature on the first floor is a large living room with a book alcove and, beside it, an inglenook with seats on either side the fireplace. The maid's room is on this floor. Below the kitchen wing is the garage



# IN THE REGENCY OF KING COAL

*Oil, Gas Steam and Gas Offer Three Excellent  
Substitutes for Coal Heating*

ETHEL R. PEYSER

THE coal shortage is here, and, as usual, the cloud has shown its silver lining. There are other things to burn than coal. But this article is not going to consider other combustible or warming substances, rather coal substitutes, and for this reason we will stress:

1. Oil burning heaters
  - (a) The kind that atomizes oil under the boiler
  - (b) Portable oil heaters or stoves
2. Gas steam
3. Gas

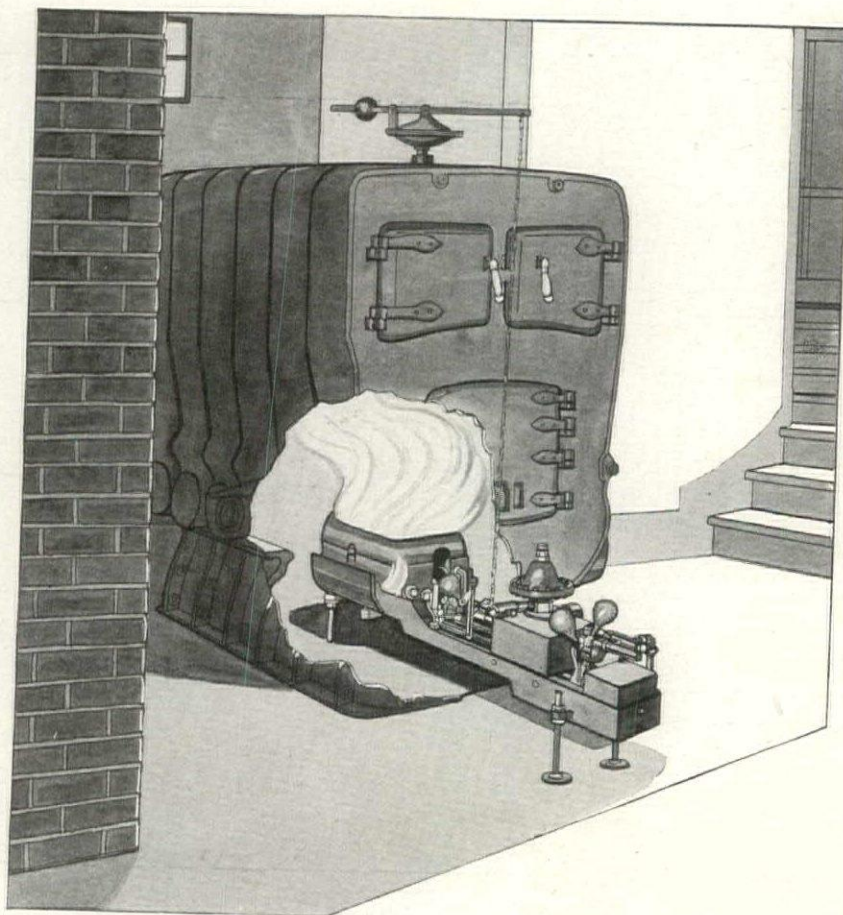
We will not touch the convenient radiant electric heater because it is only good for small spaces and the bathroom, and it is not really a coal substitute.

Furthermore at present the electric house heating plant is too costly, even where electricity is cheapest, to recommend it as a dwelling house fuel. But there is a "gude time commin'" when electricity will make a magnificent debut as a house warming party.

If you have a boiler, keep it, take off its door, divest it of its grate, and slip into that emptiness the oil burning apparatus, and from that time on your home will be heated by oil, not coal. Whether it be a steam, vacuum, or hot water furnace, this change can be made, and ever after you will be spared the ashes curse, coal dust, the furnace man, the excessive cost of coal and the cumbersome coal bin.

Have you used a perfume atomizer? You know how the particles are sprayed through the nozzle. The same is done to oil so that each particle of oil can be entirely burned up with no residues, odors, dangers and waste.

To do this in the home formerly presented a great problem. To do it in ships and factories was easy, a heavy oil rich in fuel value could be used, as it could be preheated and then forced through the burner under pressure. But preheating oil in the home necessitated the constant valeting of the machinery, so finally the domestic oil heater was evolved and

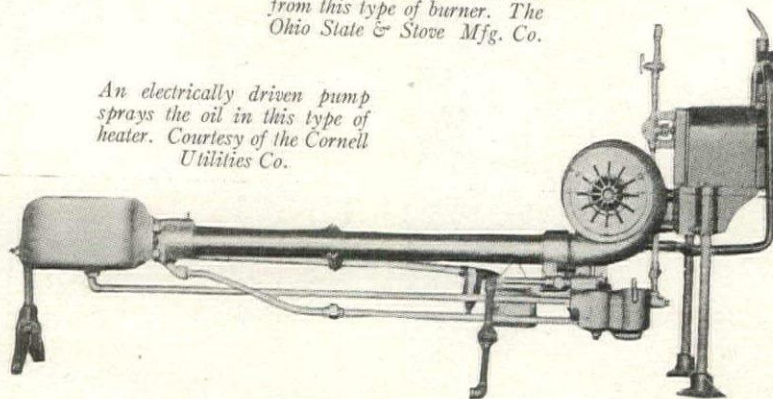


*This type of oil burner runs independent of electricity and other mechanical aids. From the Petroleum Heat & Power Co.*



*Gas created heat is radiated from this type of burner. The Ohio State & Stove Mfg. Co.*

*An electrically driven pump sprays the oil in this type of heater. Courtesy of the Cornell Utilities Co.*



is among us now in a few reliable and tested types.

Most domestic oil heaters use kerosene oil, or an oil not heavy enough to require preheating is forced through to the atomizing burner.

In the main the equipment is: a buried storage oil tank, pipe lines to and from tank in cellar which feeds the heater by gravity, an electric motor, a pump, fan, electric or gas pilot light for igniting oil and a thermostat near the operating motor and also located in convenient part of house to regulate the heat automatically. The thermostatic control keeps the house evenly, turns off the "fire" when the house is warm and starts it when the rooms get cold.

In another type of oil heater, instead of a motor is used hydraulic, or water, pressure to force oil and air through the burner. This obviates the rare contin-

gency of electric disability for any cause whatever, though remote in non-electrical storm seasons.

If the machinery is kept in condition the oil that is burned should depart from the chimney in a simple haze and not as smoke.

Oil steadily flows from the wells to the consumer by the most highly developed and powerful organizations known in modern commerce. The tank wagon is your benefactor. It is best to use kerosene burners as kerosene has greater delivering fleets. Costs depend on your vicinity, but it will, in every case, be cheaper than coal.

Anthracite coal usually gives off about 11,000 heat units per pound; one gallon of kerosene 136,000 units per gallon. Thus 162 gallons will be equivalent to 2,000 pounds or a ton of coal. Of course, these things vary according to oil quality, coal quality and boiler efficiency.

The cost of oil burned under the usual and same conditions as coal shows that the amount of oil required to produce the same heat effect as a ton of coal, costs from seven to ten dollars.

Also the coal industry is constantly in throes of conflict. Uncertainty of quality,



*The portable oil heater has been perfected so that it is now odorless, safe and light of weight. Courtesy of the Central Oil & Gas Stove Co.*

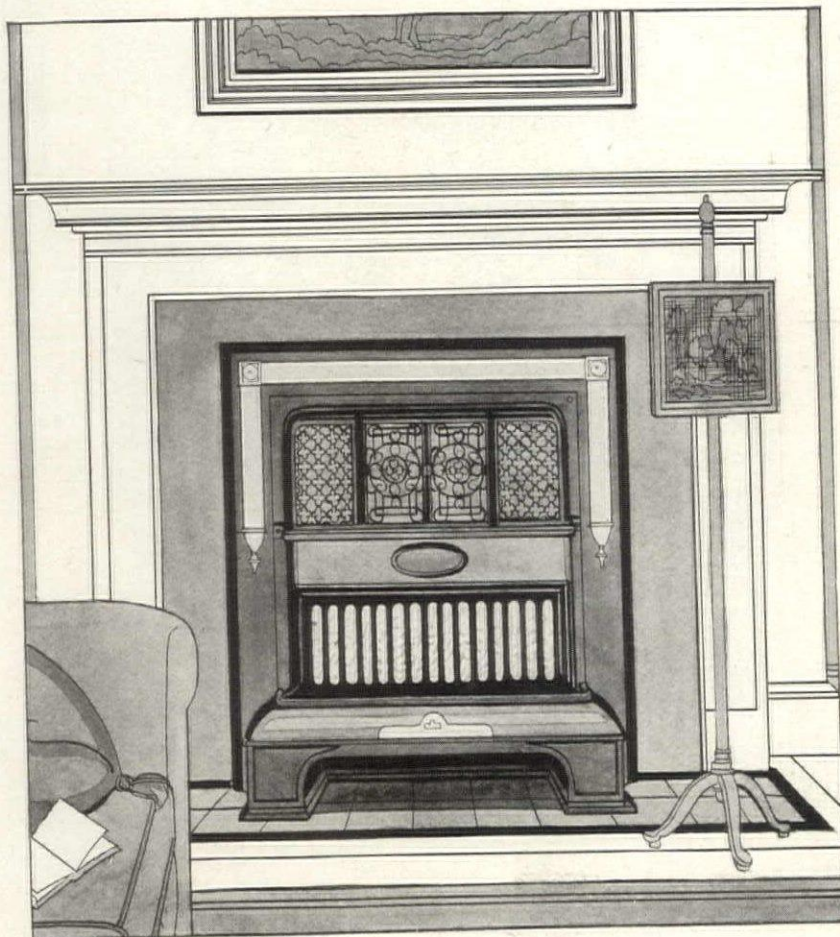
supply and price are a perpetual menace to winter security, comfort, health and financial resources. On the other hand, there is plenty of oil on the market.

Hand-controlled fires are more extravagant than thermostatically-controlled fires. Thermostats may cost a bit more at first but will be a saving ultimately. Anyhow, all these oil heaters are equipped with them!

A thermostat is placed in a convenient part of the house. It is set for a desired temperature and the operation is then controlled automatically by the thermostat. For example, if the thermostat is set for 70° and the temperature in the home is 69°, the thermostat will start the motor, furnishing sufficient air to form a suction which lifts the oil and carries it into the combustion chamber, where the ignition takes place. The burner will then operate until the temperature of the home reaches 70°, at which point the thermostat will automatically stop the motor and therefore the flow of oil. There will be no more fuel used until the temperature of the home again drops below the point for which the thermostat is set. Therefore, with the exception of providing a supply of oil, there is no attention necessary to the heating system after the equipment is once put in operation.

The following precautions are taken from the magazine "Lubrication" published by the Texas Company. Heed these:

1. Be sure that the apparatus is installed in accordance with the regulations of the Board of Fire Underwriters, and your local municipal authorities.
2. Inspect the system daily to see that everything is operating properly, and that the pilot light tip (where used) is free from carbon. Never hunt for leaks with a candle or any naked light.
3. In installing a new system be sure that all flues have been cleaned out and dampers are open wide before starting up.
4. Keep all papers, rags or other rubbish out of the furnace room.
5. Do not allow unignited oil to spray or drip from the burner into the furnace at any time. This oil may collect on the furnace floor



and result in the accumulation of combustible gases which may cause an explosion when the burner is lighted."

6. Allow no one to experiment with the apparatus.
7. Wherever a motor is installed, inspect the bearings for proper lubrication twice a week. These are usually ring oiled and will require addition of new oil about once a week, and cleaning out of the oil wells about once every three months. A light motor or engine oil is suitable for such lubrication. This oil may also be used on other wearing parts of the system.
8. It is advisable thoroughly to overhaul the equipment at the beginning of each heating season. This should preferably be done by the company that installed the burner, which usually maintains a service department for this purpose."

There are safety devices on the best heaters to ensure against all danger of overflow of oil, too rapid, too slow flow, dripping, etc.

Portable oil heaters really heat, are safe, sound and odorless if kept in clean and orderly fashion. The oil range companies make these heaters with skill and efficiency. They should burn without odor, (2) be well constructed, the wick in constant touch with the oil, (3) rust proof, (4) convenient to handle, (5) so geared as to make "smoking" practically impossible, and, (6) have a quick detachable drip pan.

Gas steam is a method of producing steam by gas. It has been used in the East, West, North and South and has been found of immense comfort and help, utility and service.

It requires a unit system of cast iron boiler radiators, using gas for fuel, with automatic regulation. There is no central heating plant. You have the advantage of a small stove with the comforts of a heating plant. It is used in huge structures and in small residences as well.

Briefly, you have a radiator with a Bunsen burner, filled with water to the depth of 1". With a match the gas is lighted when turned on and five pounds pressure is exerted in about thirty minutes, and as this pressure is created the gas flow is automatically reduced. Every

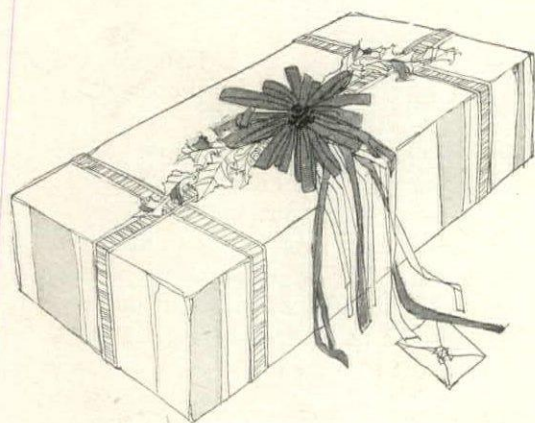
(Continued on page 92)

*By heating a large thickness of iron and throwing out the heat indirectly this gas stove warms a large area. From the Sanitary Heating Co.*

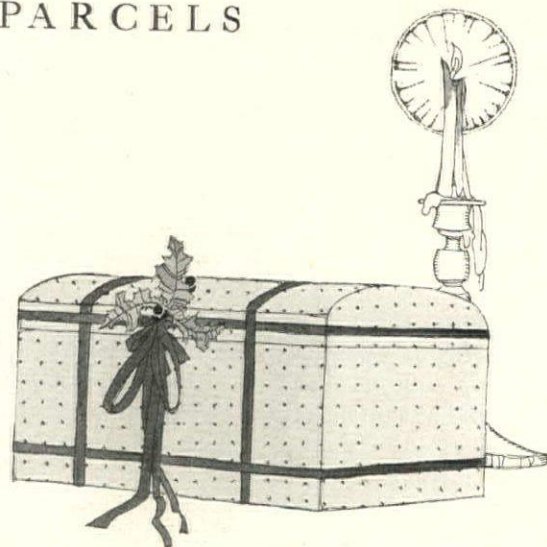


## WRAPPING CHRISTMAS PARCELS

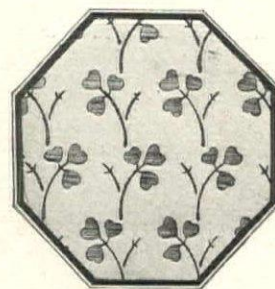
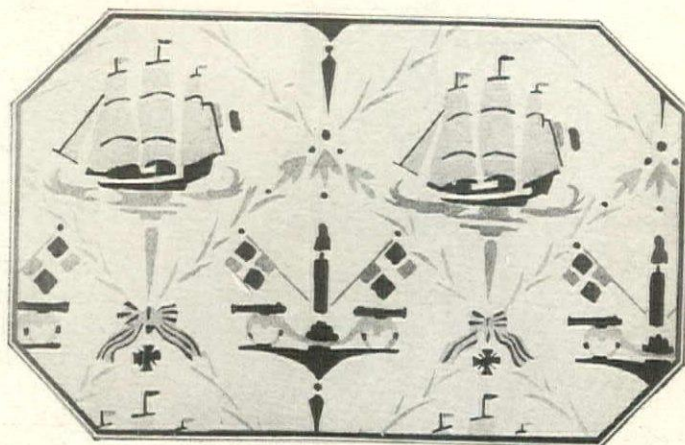
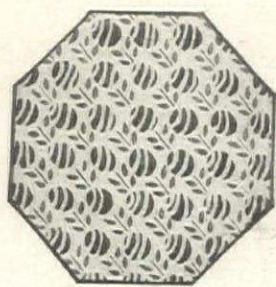
HOUSE & Garden will buy for you, without charge for its services, any article shown in the following Christmas gift section. Order your gifts at the earliest possible date. Every day you put off your ordering lessens your chance of obtaining what you want and having it delivered in time. *Order by number.* Gifts are numbered. When writing give the number of the article the number of the page and, when necessary, the size and color desired. It is also advisable to indicate a second choice. The first choice will be purchased except where special popularity has exhausted the stock of the article at an early date. All orders must be accompanied by a check or money order made out to the House & Garden Shopping Service.



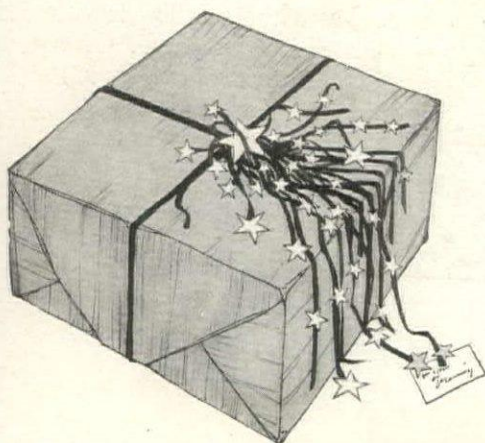
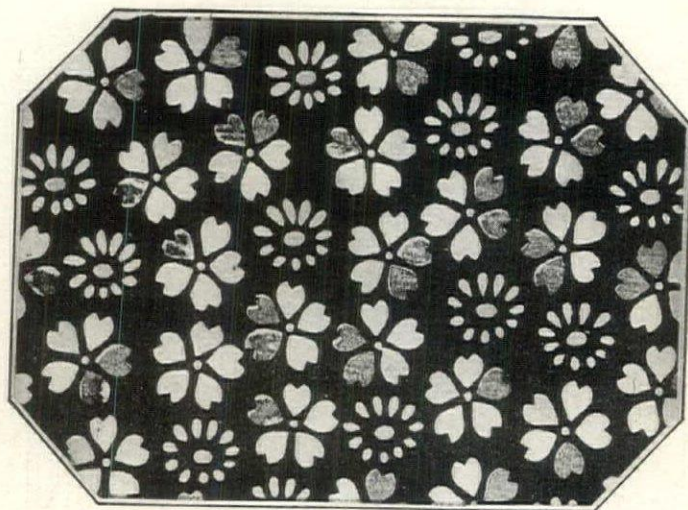
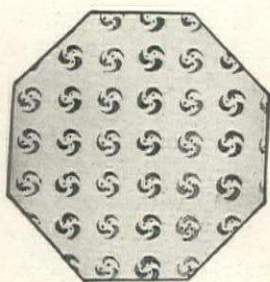
Silver paper makes a charming package especially if tied with a cluster of green ribbons and ornamented with a bunch of mistletoe. Courtesy of the Dennison Mfg. Co.



To make one's gift doubly delightful, it may be enclosed in a tiny tin trunk on which has been pasted or tied some decorative paper bound with colored ribbons

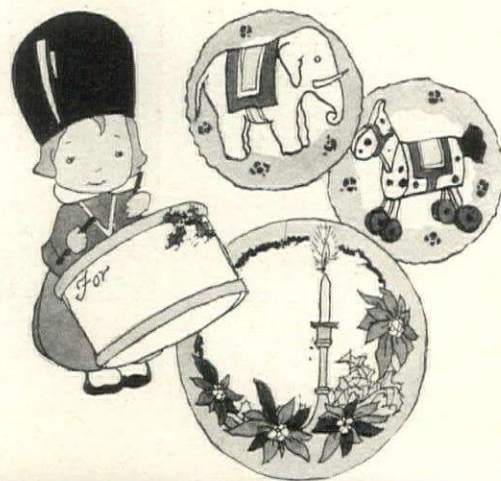


Colorful Italian and Japanese papers suggest the gaiety of Christmas. Above is a design of ships and cannons. On the right shamrocks and mistletoe berries printed on a buff ground. All papers from the Japan Paper Company



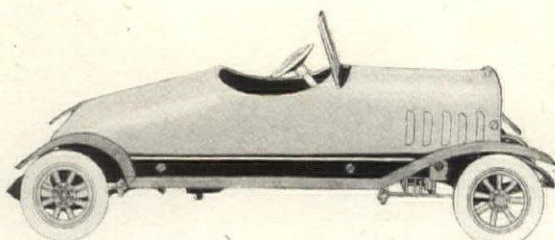
Many silver stars and bright colored ribbon ornament a package wrapped in paper the color of a midnight sky. From the Dennison Mfg. Co.

In place of ribbon one might decorate a parcel with many Christmas seals, delightfully gay in color and design. From the Dennison Mfg. Co.





# CHILDREN'S GIFTS COME FIRST

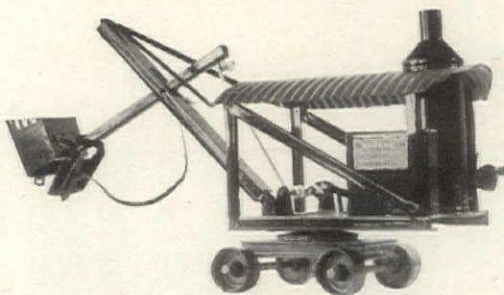


These may be purchased through the  
House & Garden Shopping Service

2026. When put together  
this automobile is 16" long,  
has single unit engine with  
start and stop control, \$6.50



2027. A child's golf bag  
18" high contains a driver,  
two iron clubs and two  
balls price complete is \$5.50



2028. Heavy galvanized tin makes  
this complete steam shovel. It is paint-  
ed black with a red top, has iron wheels  
and turns on a pivot, 12" high \$6



2029. The durable doll  
above says "Mama" dis-  
tinctly. 16" high, \$3

2030. The monkey jumps  
when pulled along, \$2



2031. Many attractive designs may be transferred to  
these clay vases and plates by means of decalcomania.  
The box measures 9" by 13" and contains full instruc-  
tions and many effective patterns, priced at \$4.50

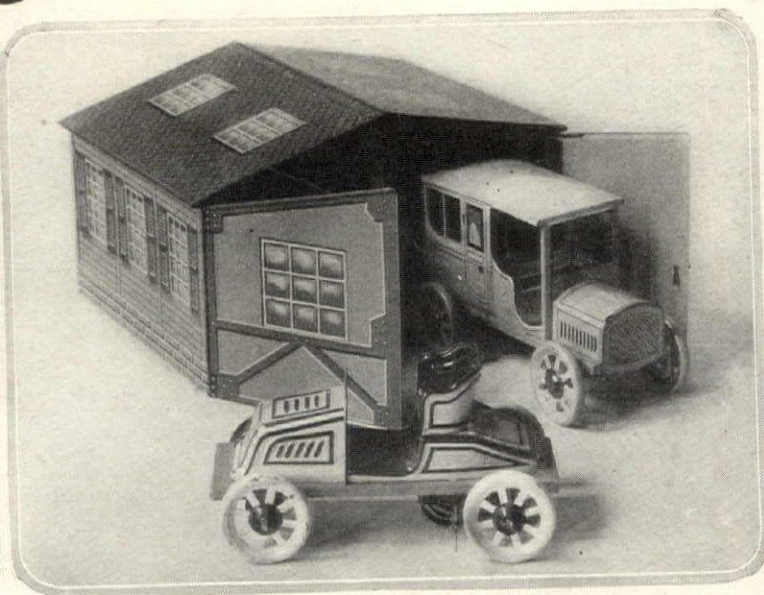


2032. Felix the cat is  
black velvet with a white  
face, 12" high, \$2

2033. This charming French paint box  
measuring 12" by 8 1/2" contains paints,  
brushes, crayons, an easel and pictures to  
color. The price with instructions is \$3



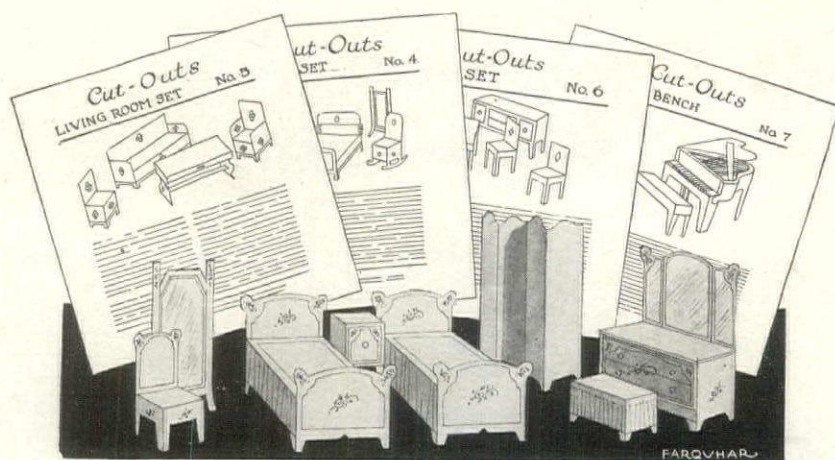
2034. Mah Jongg, the greatest of Chinese games is now popular in this  
country. It is played by four people. The set consists of 136 cards re-  
sembling dominoes made of bamboo and bone, beautifully carved and  
colored. In addition are decorative bone counters or chips and a box of  
dice. The whole is enclosed in a picturesque brass bound red chest, \$25



2035. The garage shown above might be used next to a doll house. It is  
of heavy tin, attractively painted with hinged doors and compartments  
for two cars. It measures 8" long by 5" high. The limousine and  
roadster painted to match are about 5" long and 3 1/2" high. They will  
both run when wound up. The price complete including cars is \$1.25



2036. This tiny furniture is cut out of heavy paper and put together. The beds measure 6" long, 25c. a room. Colored, 60c. a room.

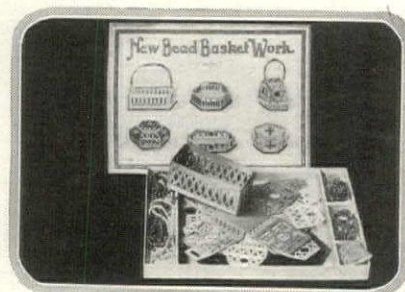
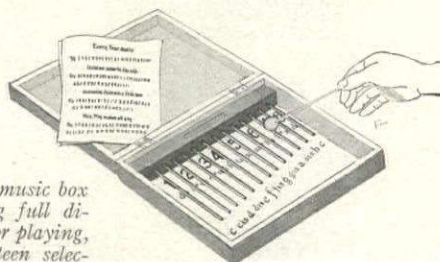


## GIFTS FOR A LITTLE GIRL

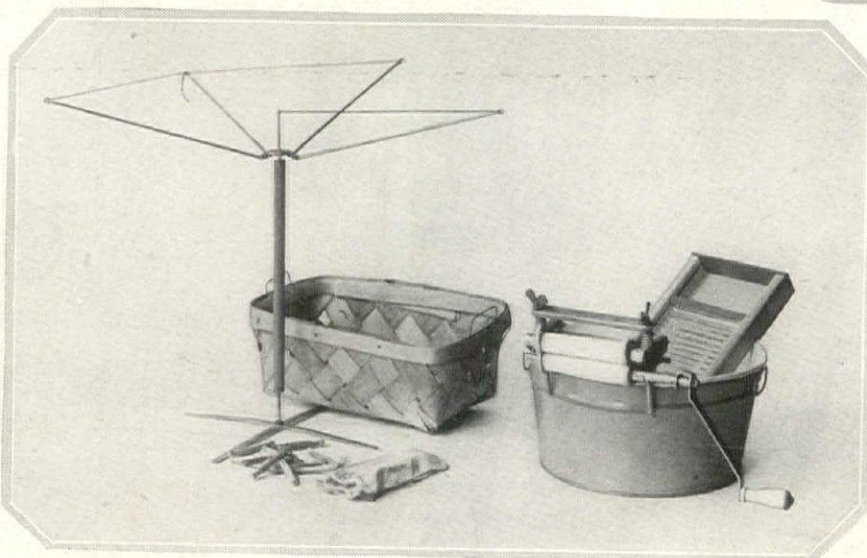
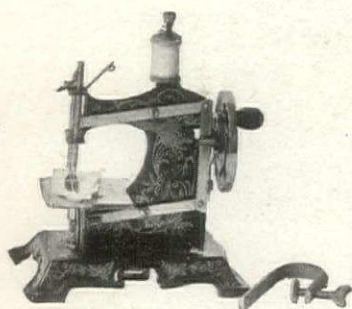
These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



2038. A music box containing full directions for playing, with thirteen selections, is \$1.25



2037. Five bright cooking utensils come with this stove which really cooks. It measures 12" long and 6" high, \$6.50



2039. Baskets of many shapes may be made with the gaily colored beads and material contained in this box, \$2.50

2040. For making doll's clothes one should have such a machine as the one above which really stitches. Is only 5" by 6", \$2

2041. The doll's wardrobe is usually washed on rainy days. Complete enough to satisfy every need is the laundry set above consisting of a metal tub, glass wash board, clothes basket, wringer, dryer and clothes pins. It comes for \$1.98

2042. Six sticks of sealing wax, a spirit lamp and tools for making wax pendants and novelties come packed in an attractive box, \$1.50



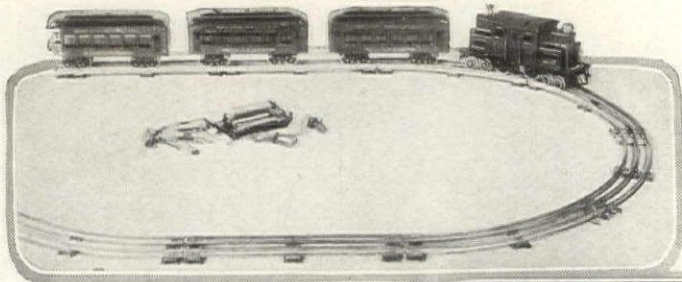
2043. This quaint stuffed doll will withstand many knocks. Her face is hand painted and her hair of wool, 16" high, priced at \$3



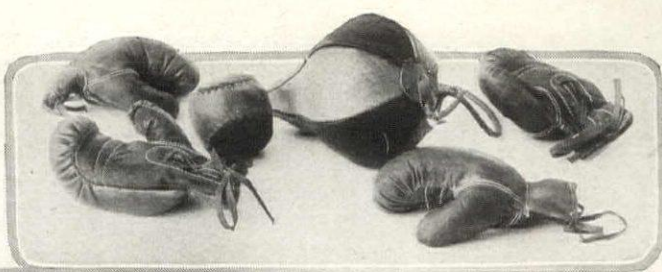
2044. A unique toy has five metal animal forms, a roller and large piece of red, green, blue and yellow modeling clay. The cut-outs may also be used for cookies. \$1

2045. The attractive box above contains a doll 10" high, patterns, materials, lace, trimmings, buttons and all the sewing articles for making an entire wardrobe, \$4





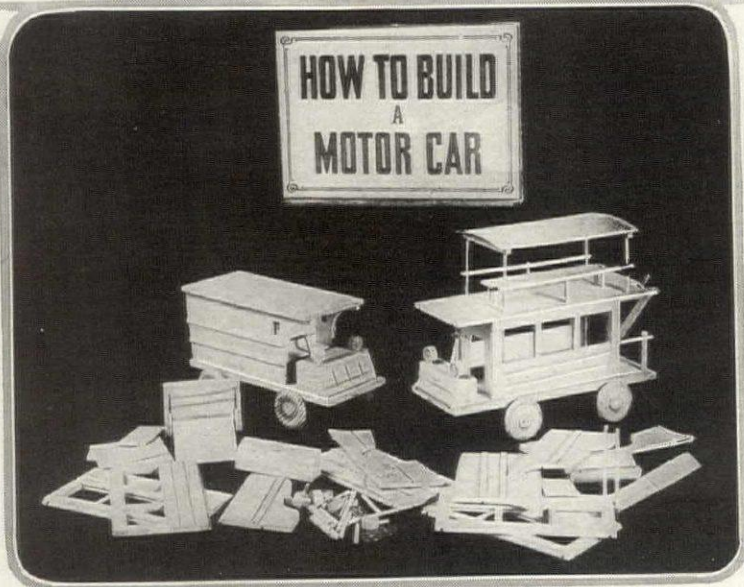
2046. This track makes an oval 60" long and 30" wide, on which runs a miniature Pullman train. Complete with electric connection, \$21



2047. A gift sure to appeal to any boy is this boxing set consisting of a punching bag, leather ball and four boxing gloves, \$7.50

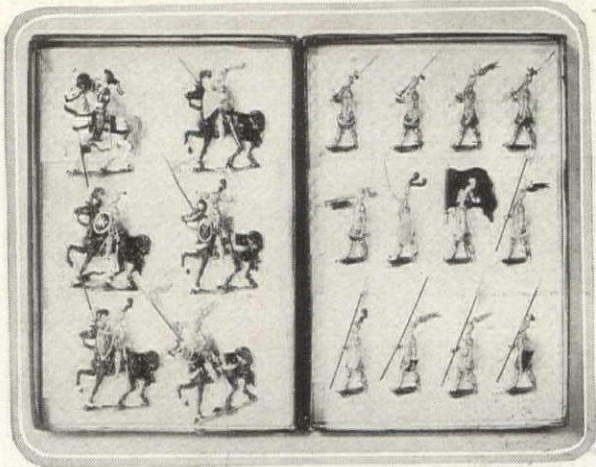
## PRESENTS TO PLEASE A BOY

These may be purchased  
through the House & Gar-  
den Shopping Service



2048. A building set containing all the pieces that go to the making of a motor bus and truck, to be had for \$3.50

2049. In the box below are materials, tools and instructions for drawing, making and painting many wooden toys. Priced at \$1

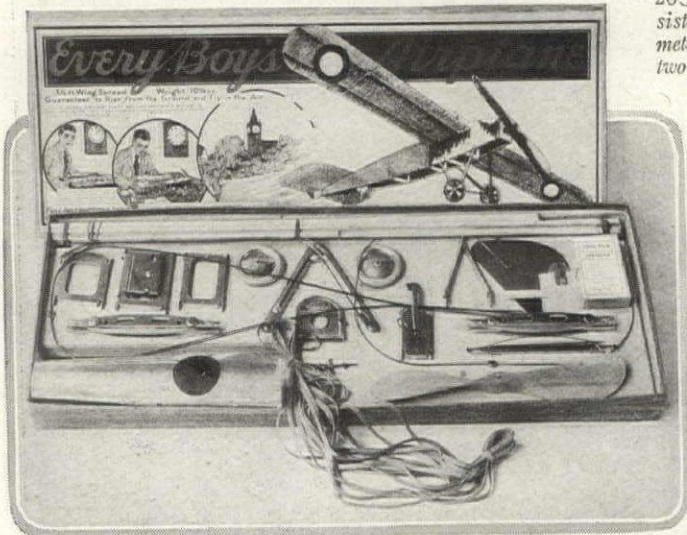


2050. Ready to fight any battle are these knights on horseback, 2 3/4 inches high of gaily painted lead. They may be removed from the horses. Six for \$1

2051. Twelve knights in armor, 2 inches high are \$95



2052. The set above consists of a cloth parachute, metal bow 27 1/2" long and two wooden arrows, \$1.39



2053. A box containing the complete finished parts of a model airplane that a boy can assemble and fly in an afternoon is \$6. From tip to tip the wing spread is 3 1/2'



2054. This pocket telescope only 4" long magnifies 4 1/2 times. \$2

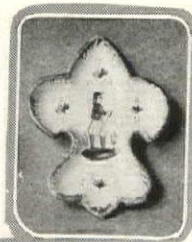


2055. A tool chest quite complete enough to satisfy the most ambitious builders may be purchased for \$4.50. The chest measures 14 1/2" long by 7" high





2056. An Italian jar deep cream in color is 9" high and costs \$4



2057. This quaint Brittany ash tray 4" across is 75c



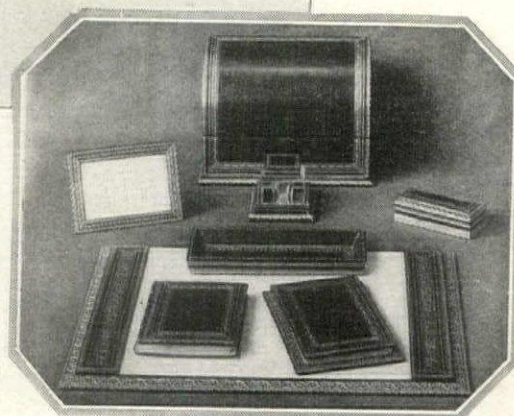
2058. Owls painted dull gold and red make delightful book ends. 8" high, \$6.50 a pair

2059. (Left) Iridescent blue glass flower bowl 11" across on black stand, \$3.50. 2060. Wrought iron lamp 16" high with pleated calico shade in different color combinations, \$23

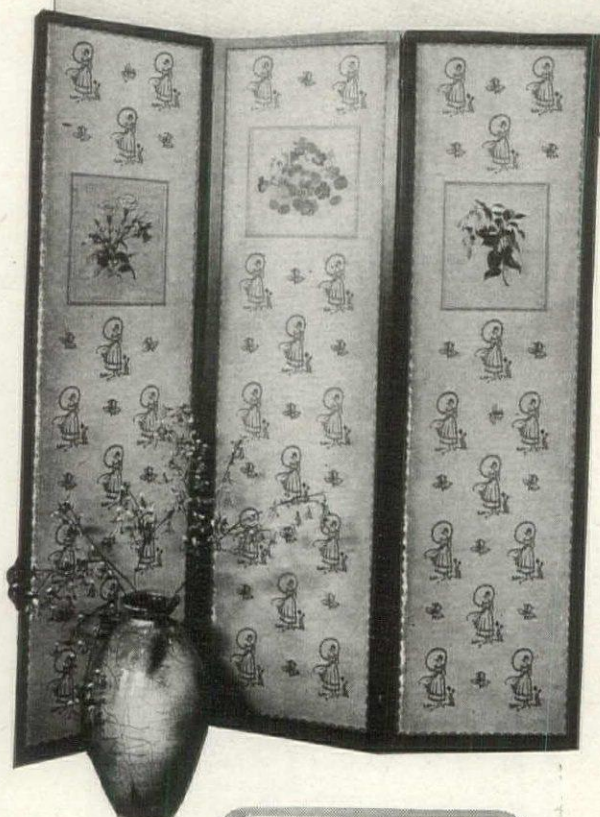
## FOR THE LIVING ROOM

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.

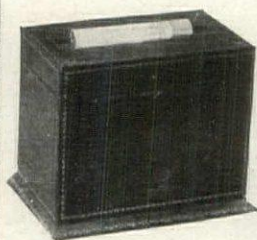
2061. Tooled leather desk set in blue, rose, heliotrope or tan. Pad \$18, paper rack \$30, inkstand \$10, pen tray \$8, engagement pad \$12, address book \$12, calendar \$7.50



2062. Unusual and highly decorative is this three fold canvas screen with painted flower panels. The stencil design and frame are red-dish-orange, \$75



2063. A magazine or book stand of mahogany with fine line of inlay has the added advantage of a drawer and two shelves, 29" high, \$15



2064. This gold tooled brown leather cigarette box ejects the cigarette when the cover is raised, \$6.50

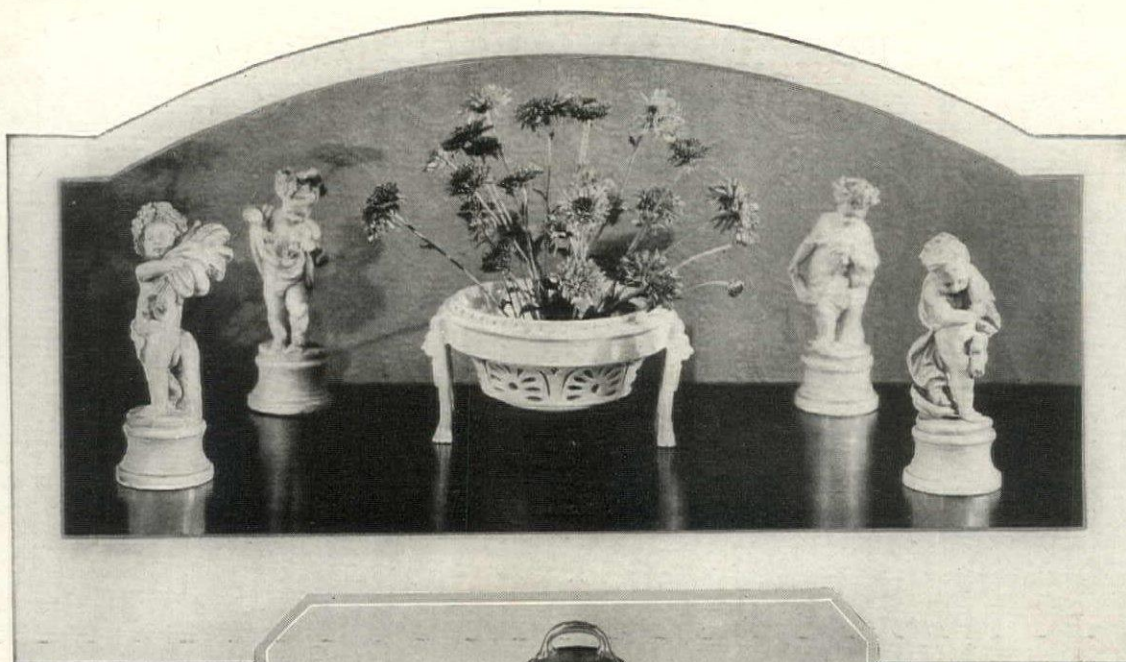
2065. Alabaster lamp with parchment shade. 18" high, \$33. 2066. Tooled leather book ends in brown, red or blue, \$10 a pair







2067. A flexible metal table mat effective in design has a green felt-covered back. 5½", costs \$2



2068. This decorative 8" plate has a basket edge and landscape in gray-blue, \$7.50 for six

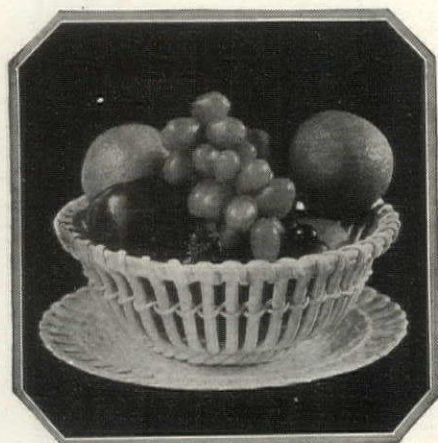
## IN THE DINING ROOM

These may be purchased from the House & Garden Shopping Service  
19 West 44th St., N. Y. C.



2069. The Italian cream colored pottery bowl in the group above is 7" across and 5" high, \$4. 2070. Charming pottery figures of the seasons, 8" high, are \$6 each

2071. (Left) Six cocktail glasses in hammered effect with blue foot, \$4. 2072. Inlay mahogany tray 15" long, \$9. 2073. Commodious silver plated cocktail shaker, \$8.66

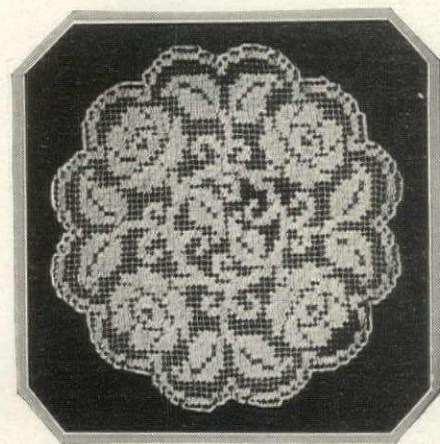


2076. Unusually effective is this cream colored china bowl with plate to match. Bowl measures 9", \$5

2074. (Below) These quaint little peppers and salts are \$5 for a half dozen. They are of sterling silver in hammered effect and only 2" high



2075. An amber glass jam jar shaped like a beehive has an amethyst bee on the top, \$2.75



2077. This French filet lace center-piece is made of heavy linen thread. It measures 22" across and costs \$4



2078. Charming in design is this Brittany tea set in rose, yellow and blue on a cream ground. A tea pot, sugar, creamer and six cups and saucers come for \$15



2079. The graceful cream colored Italian pottery bowl with the scalloped edge is \$5. 9" wide and 6" high. 2080. Pottery birds, 8" high, cream colored, are \$10 a pair



## FOR A WOMAN'S ROOM

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



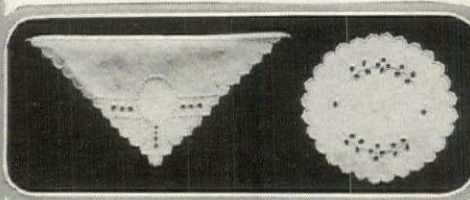
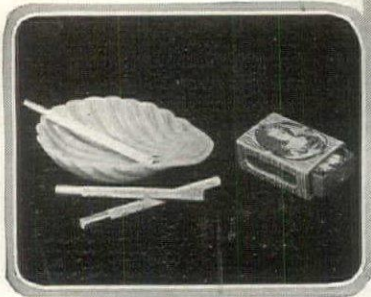
2082. A breakfast tray is never quite complete without a Guernsey jug. The one above is of hammered plated silver. 7" high, \$7.09 including 34c tax

2081. Pottery lamp in heliotrope, yellow celestine blue or green with parchment shade in harmony is \$9 complete. 16" high

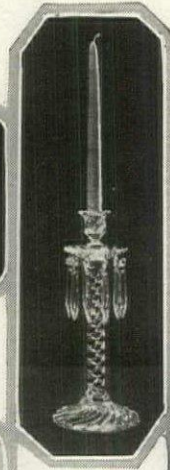


2083. A gift at once practical and decorative is this indexed telephone pad which comes in fine blue, pink, purple, green or gray leather, priced at \$9

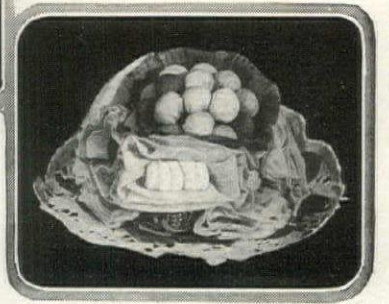
2085. Pale green glass ash tray in shell design, \$2.50.  
2086. Match box cover decorated with French print, \$1



2087. (Above) Linen tea napkins 14" square, with Madeira work, \$8.50 a doz.  
2088. 6" doilie \$2.80 a doz.



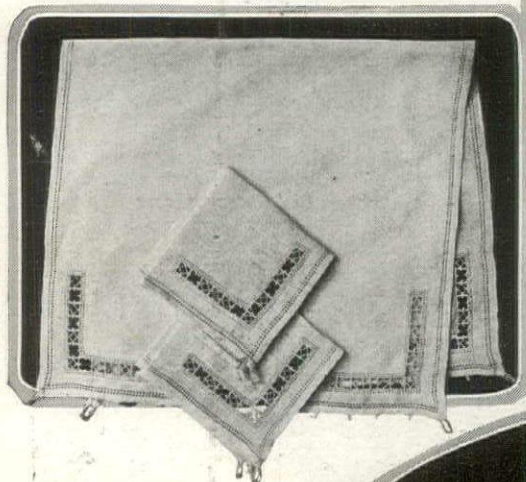
2084. Effective Colonial glass candlesticks with pendant prisms are 14" high and are priced at \$12 the pair



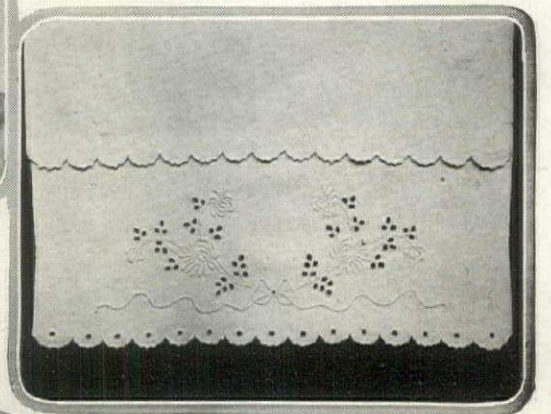
2089. (Right) A mahogany sewing table, delicate in design has two drawers and half rounded ends with lift-up tops, \$16.50



2090. Hooks, needles, pins, buttons, tape, thread, silk and a thimble are contained in this charming old-fashioned bouquet, \$1



2091. (Left) Very smart is this breakfast tray set of Italian linen and cut work. A tray cloth and two napkins come for \$6.25



2093. The brilliant pheasant design of this china makes it a most attractive breakfast set. It may be purchased complete for \$9



2092. The scalloped guest towel above is of fine huckabuck, one end beautifully embroidered. It measures 24" x 15", \$2.75 each



## GIFTS FOR MEN

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.

2094. Heavy striped silk lined with oilskin makes this effective foldover pouch, \$4. 2095. The mahogany tobacco jar is \$2.75. 2096. Natural bruyère root pipe in hard leather case, \$8.50



2098. Golfer's cigarette Box, cedar covered in pigskin, \$6. 2099. Bruyère ejector cigarette holder, \$3

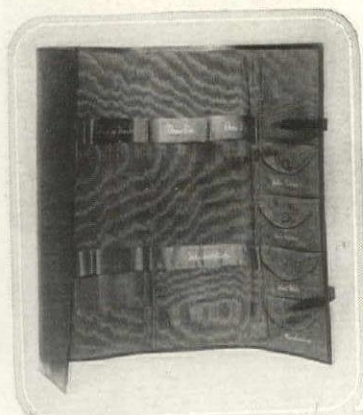
2097. The pipe at the right is made of the finest French briar with a hand cut vulcanized stem, 12" long, \$15



2100. (Left) Excellent for a man's room is this book stand that comes in either mahogany or walnut for \$12. It is 24" high, 20" long and 10" wide



2101. This gay little figure of composition bronze 8" high would make a charming paper weight, \$6.50



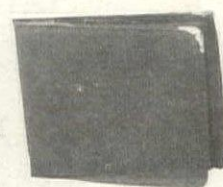
2102. A brown leather silk lined traveling case holds handkerchiefs, ties, soft collars, buttons, stickpins, etc. \$13



2104. This tobacco pouch 6" long may be had in either gray suede or pigskin with a gold mount, \$6



2103. Fine seal bill fold with gold corners has five compartments including places for automobile driver's license and photograph, \$13



2105. This comfortable chair is made with the finest filling and a down cushion seat. In blue, fawn or mulberry figured denim, \$48. 2106. The sturdy walnut Tudor table is \$17.50.

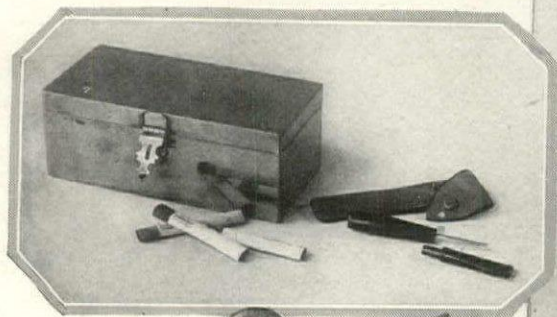


## GIFTS in BRASS

These may be purchased from  
the House & Garden Shopping  
Service, 19 West 44th St.,  
N. Y. C.



2107. Sturdy brass candlesticks, reproductions of ones used on the Mayflower are \$3.50 a pair with candles. They are 5½" high

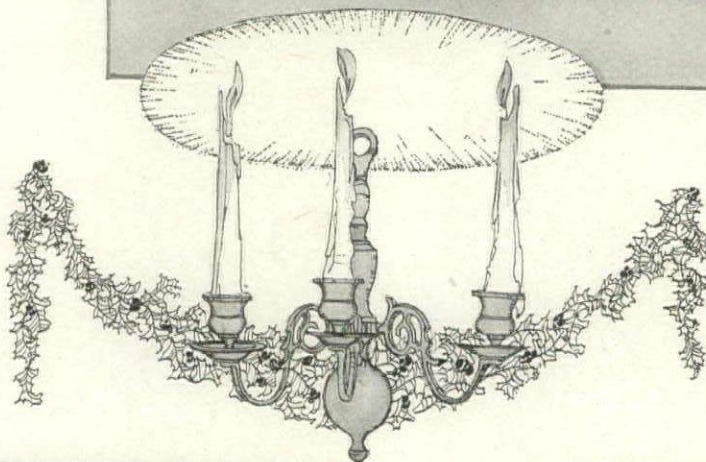


2108. The cigarette box above 6½" long x 2½" high is \$5. 2109. 4" bruyère cigarette holder in soft leather case, \$5



2110. A reproduction of an antique brass call bell 3" high, \$2.50

2111. (Below) A ship's candlestick may be hung on the wall or placed on a table. It is ball bearing. 6½" high, \$7.50. 2112. Amethyst glass bowl, 3½" high, \$2.50

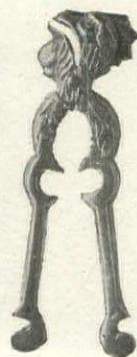


2113. The bowl above may be used for fruit or nuts, 5" high, 7" wide, \$4. 2114. The candlesticks are 8¾" high and \$6.50 a pair

2115. One finds such graceful sconces as this in old Colonial houses. It has three lights and the back measures 9" high \$5.50



2116. The three light candelabra above with a design of lions is 12" high, 6" wide, \$5. 2117. Brass ash tray 3¾" in diameter, 50c. 2118. Amethyst glass vase 7" high, \$3

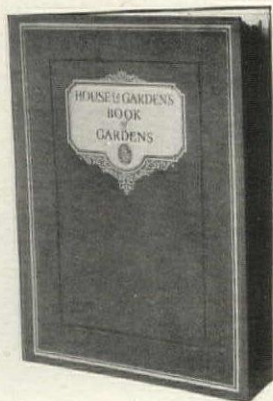


2119. At the left is an amusing brass nut cracker in chanticleer design. It may be purchased for \$2

2120. Delightful in design is this Colonial door knocker 7½" long and 2¾" wide. The price is \$3







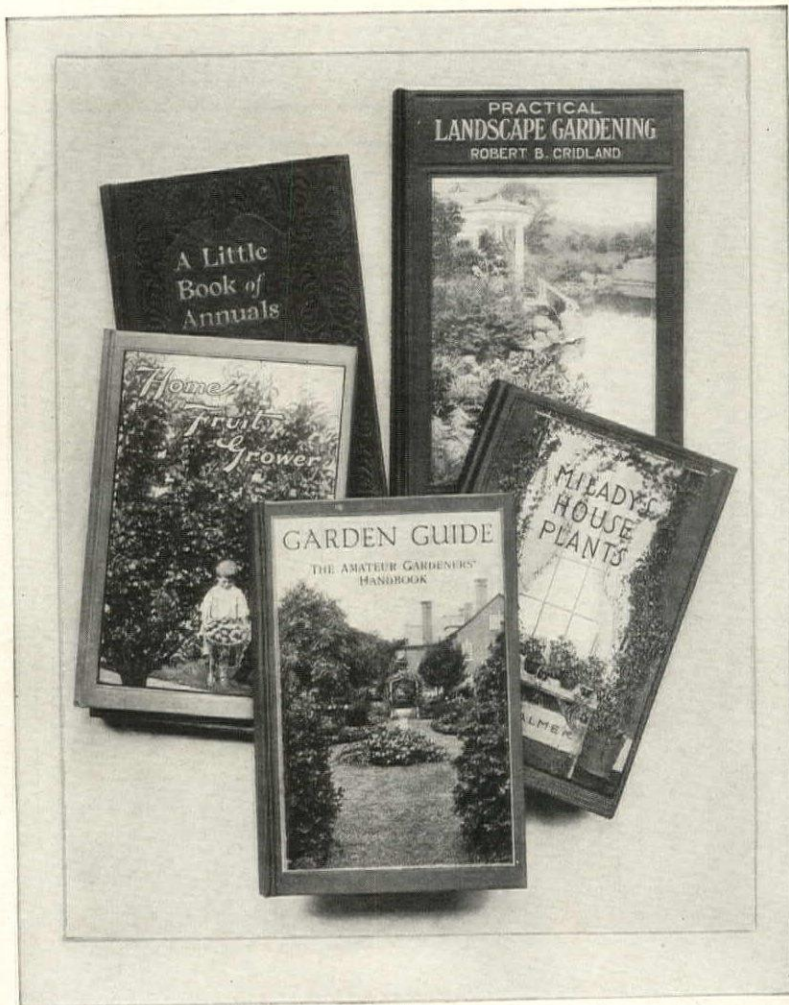
2121. Plans, planting lists and all types of gardens are shown in House & Garden's Book of Gardens, priced at \$5

## FOR THE GARDEN LOVER

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



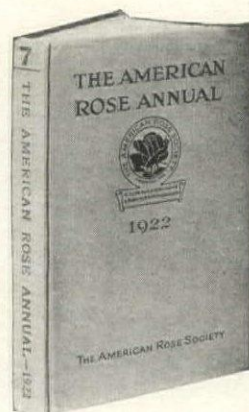
2129. A blue, pink or green bowl with three narcissi bulbs and fibre comes for \$1.50



2123. Annuals, \$1.10.  
2124. Landscape Gardening, \$2.65.  
2125. Fruit Grower, \$1.65.  
2126. House Plants, \$1.10.  
2127. Garden Guide, \$1.65



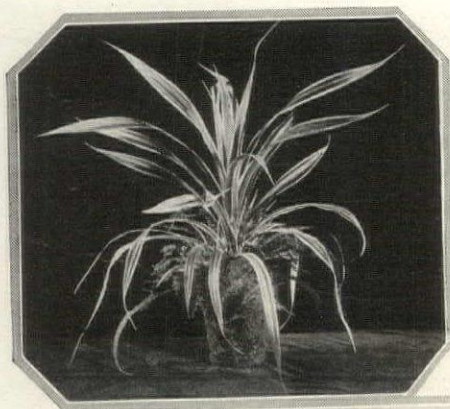
2128. A garden apron of rubberized flowered cretonne slips easily over the head and is 33 inches long, \$1.85



2122. An annual membership to the American Rose Society includes tickets to its exhibitions and this book, \$3



2130. A silver fir, thrice transplanted, 3½' high is \$5, 18" to 24" twice transplanted, \$1.25



2131. Pandanus Veitchii makes a decorative house plant. Three sizes, \$5, \$7.50, and \$10

2132. For Christmas decorating comes a large box of greens — galax, Leucothoe, ferns, balsam branches and holly, \$5.50



2133. (Above) Twenty perennial or annual seed packs, \$3.  
2134. Thirty for \$5



2135. One dozen rose and small flowers in season can be sent anywhere in the United States for \$5. No orders received after December 15th



December

THE GARDENER'S CALENDAR

Twelfth Month



A compact and free-flowering head of Michaelmas Daisies



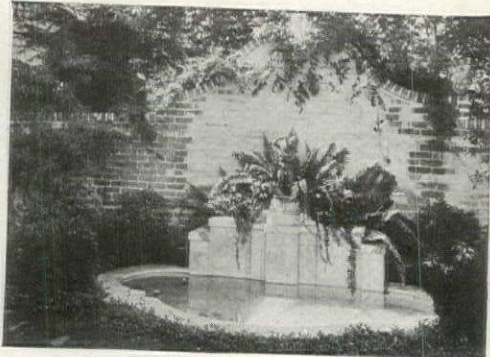
If there is boggy land nearby plan to use some Marshmallows



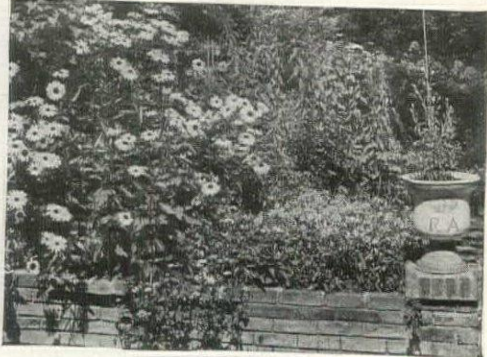
Through the Winter, English Ivy and the Sedums remain green



A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat



Something fine has been done in this city garden by using Laurel, Box, Periwinkle, and ferns to soften the marble of the fountain and basin



Michaelmas Daisies are delightful above this low brick wall, the end of which is marked by a pottery urn. Plan now for similar effects



Include among plants for next year's garden Kansas Gay Feather



Order enough Phlox to use it effectively in broad, colorful masses



Ivy and Sedums combine gracefully in the urns of city gardens

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>AS in January continue your hostility against vermine.</b> Preserve from too much Rain and Frost, your choicest Anemones, Ranunculus's, Carnations, etc.</p> <p>Be careful now to keep the Doors and Windows of your Conservatories well matted, and guarded from the piercing Air: for your Oranges, etc., are now put to the Test: Temper the cold with a few Charcoals govern'd as directed in November: but never accustom your Plants to it, unless the utmost severity of the season require; therefore, if the place be exquisitely close, they will even then hardly require it, etc.</p> <p>Set Bay-berries, etc., dropping ripe.</p> <p>Look to your Fountain-pipes and cover them with fresh, and warm Litter out of the Stable, a good thickness, lest the frosts crack them; remember it in time, and the Advice, will save you both Trouble and Charge.</p> <p>CALENDARIUM HORTENSE, by JOHN EVELYN</p>						
3. Do not scrape the bark on trees to destroy insect-pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.	4. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.	5. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.	6. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.	7. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.	8. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productivity of the soil as well.	9. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.
10. Lowspots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.	11. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.	12. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.	13. Grapes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.	14. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.	15. Hyacinths, Chinese sacred lilies, paperwhite narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.	16. All tender evergreens that require protecting should be attended to at once. Pine boughs, cornstalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.
17. This is the time to plan and even install some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.	18. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.	19. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.	20. The value of the landscaping departments maintained by the big nursery men should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.	21. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.	22. Mushroom beds may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.	23. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.
24. Plants that are growing in benches, such as carnations, roses, anthurium, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.	25. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.	26. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.	27. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.	28. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.	29. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.	30. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.
<p>31. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.</p>						
<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p> <p>Lest then the frost, or barb'rous North should blast Your flowers, while all the Sky is overcast With dusky clouds, sheds set apart prepare, To guard them from the winter's piercing air; Till the kind Sun these tempests do disperse, And with his influence cheers the Universe. The calmer breezes shall o'er storms prevail, And your fresh Groves shall sweet Perfumes exhale. from the Latin of RENATI RAPINI</p>						



Give

Whitman's

Candies

For Christmas

1922

For each name on your list there's  
just the right package of *Whitman's*

**THE SAMPLER:** Judging from its enormous popularity, the Sampler is the most famous as well as the most beautiful gift package of sweets in America. The box has the quaint, unusual appearance so desirable in a gift. The chocolates and confections, culled from ten other leading Whitman's packages, are "candy just as good as it can be made"—candy famous since 1842.

**SALMAGUNDI CHOCOLATES:** In their art box of exquisitely lacquered metal, these sweets have won a high place among critical candy lovers. The name means—"A medley of good things" and you will agree that it is a happy title.

**PLEASURE ISLAND CHOCOLATES:** Here is a gaily colored sea-chest with scenes from Stevenson's "Treasure Island" to charm the eye. Inside are precious bags of "bullion" and "pieces" in gold and silver. Whitman's delicious chocolates in a most picturesque and romantic setting.

**A FUSSY PACKAGE FOR FASTIDIOUS FOLKS:** A luxury in chocolates. The box is in dark rich green proclaiming the distinction of its contents. Selected chocolates with nut, and nut combination centers.

**LIBRARY PACKAGE:** Still another striking conception which is "exactly right" to give to your friends who like to enjoy their candy as they read. The Library Package is made to resemble a leather-bound book in hand-buffed green and gold.

**SUPER EXTRA CHOCOLATES** (or Confections) as far back as 1842 were the standard of Whitman excellence. You'll want to write "Super Extra" opposite several names on your list.

Hand painted round boxes and fancy bags, boxes and cases in great variety. See them at the Whitman Agency which serves you.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.  
Also makers of Whitman's Instantaneous Chocolate. Cocoa and Marshmallow Whip





# PAGES from a DECORATOR'S DIARY

RUBY ROSS GOODNOW

HOW charming it would be to receive hundreds of gay packages at Christmas, packages labeled "Not To Be Opened At All," instead of "Not To Be Opened Before Christmas." If you love decoration for its own sake, you will have a greater thrill at receiving a gay and spectacular package than at opening it and finding some what-on-earth-shall-I-do-with-this present. None of us is really greedy for gifts at Christmas, but all of us hunger for Surprise, and Festival, and Remembrance. Christmas cards get more and more personal, more and more interesting, but they do not satisfy the eye as does a pile of vari-colored, tinsel packages.

Most of us adore Christmas, and thrill at the mysterious packages and the gay envelopes that pile up for our delight, but we dread and deplore the obligation of giving. We would like to give spontaneously, or not at all, but we find ourselves victims of habit, of sentiment, and we go on bestowing and receiving meaningless gifts. I certainly do not purpose to advise against giving or receiving, because the Christmas thrill is too precious an experience to forego.

Once I wanted to give a Christmas present to a man who had everything, and I at last found a book of a translation of Chinese verses which I hoped he hadn't seen, and tied it up with silver paper and silver cord. Where the cords made a bow I tied a dozen or more silver baubles, of many sizes, a glittering bouquet of bubbles larger than the book itself. Months later that man told me he had never opened the package. It had so beguiled him that he had kept it unopened. What more could one ask of a gift than to have it give continued interest and delight?

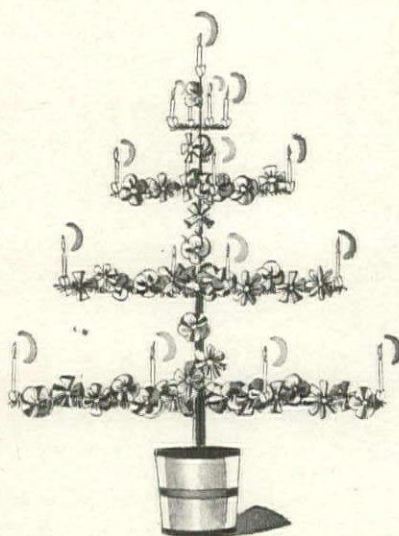
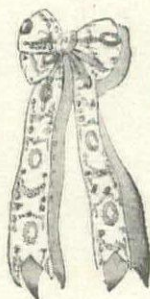
THERE are so many fascinating papers and ribbons and tinsels, so many boxes of so many contours—why not vary the Christmas tree idea and make a quantity of these charming things to hang on it, to pile under it?

We can give children things that will delight them, but it is a privilege to give things to a grown-up. We can't possibly know many people well enough to know exactly what they want. When we do, it is a joy to give it. I know that Rosy Playfair collects old ribbons, and when I find a length of ribbon embroidered with portraits and motifs commemorating Queen Victoria's marriage, I am giving myself a thrill in giving that bit of old ribbon to Rosy. But I don't know whether Mary Manners would really appreciate a Battersea enamel box, and the gift has as much right to appreciation as the person who receives it has to surprise and pleasure. I'd rather give my bit of Battersea to someone who will adore it, although I know her very slightly, than to some old friend who will not love it enough. But why shouldn't I give Mary Manners, whom I like, a thrill by sending her a mysterious glittering box of nothing-at-all?

CHRISTMAS trees are like Christmas stockings and Christmas turkeys, where children are concerned. To deviate from the custom is to disappoint their exact wishes. Children are not interested in clever ideas, in amusing variations of rare customs. They prefer their Christmas trees and stockings and turkeys just so. They are jealous of any changed word in their pet fairy stories, and they want their same ornaments hung on the Christmas tree year after year.

But grown-ups welcome a change. The conventional tree is not a bore, but it is a sadness, if there are no children. And yet the habit of our hearts says there must be a tree.

The idea for the prettiest Christmas tree I ever had came from a Charles II tree of silver gilt threads. I suppose it was just a tree, not a Christmas tree, and I haven't any idea why such a lovely playful thing was done, in that long ago time. But having seen it, we had an idea. We bought one of those funny little German trees made of wires folded against a wooden stem, painted a poisonous green, and having spread the branches covered them with silver foil. When the little tree was all silver, we twisted the branches, and tied strange tinsel flowers—all shades of metallic cerise, and absinthe, and lemon, and emerald. It was a delicate and lovely thing, and now that it has



grown very shabby, it has something of the quality of the old silver-gilt Charles II one. We always bring it out and sit it on the piano at Christmas time, although it is too shabby to sit on the dinner table, where this year the exquisite mondaine in her sleigh and her swan will command our appetites.

YESTERDAY I had luncheon with an old lady, the most beautiful creature you can imagine. She wore the stiffest, heaviest, black silk dress, Quakerish of cut, with a precise row of rhinestone buttons down the front, and a regal lace fichu crossing precisely over her bosom. She had a most extraordinary way of dressing her hair, copied exactly from an old Greek statue. Dozens of neat little white curls carefully disposed upon dozens more covered her whole beautiful head, suggesting days of labor of faithful handmaidens. And I thought, what a beautiful thing is order! Nothing is so satisfying to the eye as repetition of agreeable forms. The Greeks realized this. They repeated the same simplicities over and over, until they ceased to be simplicities. The disposal of ornament on their vases, the regular arrangement of their colonnades, all these orderly repetitions of beautiful units make the serenity that charms us.

Order is to the decorator what rhythm is to the musician, and metre to the poet. Symmetry is like rhyme added to metre. A repetition of form is satisfying to a wistfulness within us, as a childlike eagerness for sureness.

I have always had a strong sense of affection for the English gardener who locked his own lad in one summerhouse because the master's son was locked in the twin summerhouse across the garden.

Nothing is more discouraging to the woman of the Elephant's Child genus—The Tidy Pachyderm—than the caller who comes into a calm room and throws his belongings everywhere, a hat on the piano, a coat on a lovely small chair, gloves on the tea table, newspapers on the sofa—something on everything! A cyclone could be no more devastating to the tranquil mood of the room.

DISORDER is more displeasing to me than dust. Indeed, an arranged room only reveals its dust to its housekeeper. A clutter of clean things is more displeasing than an orderly arrangement of dusty things. I do not enjoy the "pizen-neat" rooms of New England, where if you pick up a book, someone straightens it when you put it down, but I do believe that a fundamental sense of orderliness makes any room agreeable.

I was once called to Washington to see the drawing room in the house of a great lady. It was a chaos of furniture. You couldn't walk without a definite steering of your feet among the crowded chairs and sofas. I was asked to eliminate as many things as necessary, but by a complete rearrangement it was not necessary to eliminate anything. The chairs and sofas were arranged in precise groups, and gradually the room became clarified. When the master of the house came in he was extremely puzzled, because he missed nothing, and yet the whole feeling of the room was changed.

THE world is not only very full of a number of things, but there are always so many new uses for old things, and old ways of doing new things, that the Decorator's daily gossip is enchanting. One sees and hears, constantly, such things as that... Mrs. Leland Ross, who has a beautiful English-park sort of place called Parland House, near Madison, New Jersey, has a painted silk dressing table inspired by a crumbling old Louis Seize gown. The gown was pale yellow-pink, embroidered with sprays of wheat in many pale greens, and further embellished with ruffings of thread lace over yellow-green silk ribbons. The dressing table is draped like the original petticoat, but the sprays of wheat are painted. The top of the table, which is covered with glass, is copied from the elaborate front panel of the old gown... Mr. Morgan Goetchius, in his fresh and charming farmhouse at Smithtown, L. I., has found a way of making reproduction English sporting prints look like old ones. He uses an amber colored glass, instead of an ordinary one, and you'd swear the mellow looking color print beneath was as old as the real ones in the same room... Mrs. Samuel Barlow bought

(Continued on page 92)





## *Her Christmas Kodak*

Out of the holiday package into the spirit of Christmas.

*Autographic Kodaks \$6.50 up*

Eastman Kodak Company, Rochester, N. Y. *The Kodak City*



# Brighten Up Your Home

EVERY room needs the brightening touch of Johnson's Polishing Wax. It will rejuvenate your furniture, woodwork, floors and linoleum, and give your home that fine air of immaculate cleanliness. It imparts a beautiful, lustrous polish which will not gather dust and lint—or show finger marks.

## JOHNSON'S Paste - Liquid - Powdered POLISHING WAX



### IDEAL POLISH for FURNITURE

Johnson's **Liquid Wax** is a perfect furniture polish. It imparts a hard, dry, oil-less polish which will not finger print. It takes the drudgery from dusting. Protects and preserves the varnish.

### Preserves Linoleum

Your linoleum will last longer and look better if you polish it occasionally with Johnson's Prepared Wax. Johnson's Wax prevents cracking and blistering—brings out the pattern and color and protects linoleum from wear.



### BEAUTIFUL FLOORS

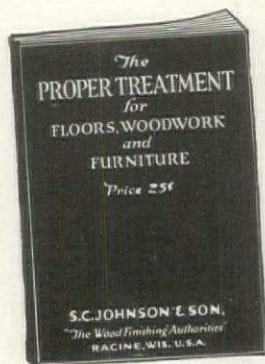
The secret of beautiful floors is to put them in perfect condition and **keep** them so. Worn places should be polished frequently with Johnson's Prepared Wax. It is easy to apply and polish.



## BUILDING??

Doubtless you want the most house for the least money. Our Book will help you realize that ambition "without cutting corners." Explains how inexpensive woods can be finished as beautifully as more costly varieties. If, after receiving our Book, you wish further information, write our Individual Service Department. Use coupon below.

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This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition. We will gladly send it free

and postpaid for the name of the painter you usually employ. Fill out and mail this coupon.

My painter is .....  
His address is .....  
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The patio in the home of Henry W. Schultz, Pasadena, Cal., is enclosed on one side by the house and its loggia, and on the other by a high wall. Elmer Gray, architect

## If You Are Going to Build

(Continued from page 45)

most a loggia, where one lived all summer long, practically under the shadow of the garden. And for years the porch, essentially an American institution, seemed to be our only adventure toward a greater intimacy with Nature.

In those early days, though we planted quaint and lovely gardens, they knew us not, except as gardeners. New England flower borders shyly brightened the landscape for eyes a little fearsome of such sweet beauty. But who of our great-great aunts ever thought of asking a guest to rest by the lilac hedge for an hour of peace and fragrant enjoyment, or to sit near the pink and lavender phlox plot dreaming in its midsummer fragrance, listening to the faint flow of water from the little lead fountain? A friend occasionally was escorted with stately ceremony through the formal box-hedged paths, sniffing a leaf of lemon verbena or bergamot but never loitering, never making free with nature.

Not until the era of the porch did these pleasant social opportunities come about, and then not too swiftly or imprudently. Indeed, porch life is just beginning to see the light. Today we are building for it, even remodeling our houses for it. Garden life is getting into our consciousness. Pergolas, the loggia of the garden, are being considered architecturally, not always wisely, not often very well; but finding favor with us and sometimes adding a rich grace to our landscape architecture.

And at last from the Spanish southwest, the patio and the loggia have successfully invaded the sensibilities of our finer architects—still a trifle exotic, a part of the magnificence of the Long Island hilltops, very stately and splendid detail.

It is a rather startling fact that here in America, where we have so much nature, we use so little of it. Many of us are curiously self-conscious out-of-doors. Unless we are driving a ball over a net or into a hole or are nervously exceeding the speed limit, we are still shy a bit of nature.

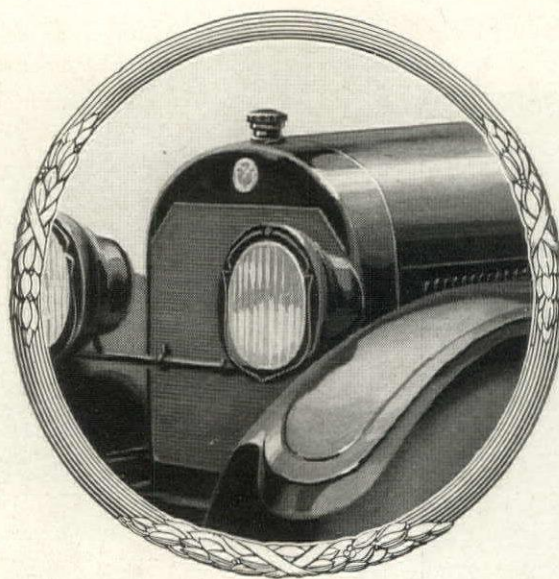
If we think back centuries, ten or more, we find outdoor living very popular indeed. Patios and loggias were an intrinsic part of the home life in Arabia. Practically all the life that women had was lived close to those inner courts, reached by corridors protected by great wrought iron doors and grilles. Veiled women sat on the little balconies that ran round these courts, and magnificently carved stone grilles protected them from too close a glimpse of the men who thronged in and out of the space below.

In Greece, the patio was in the very center of the house as it is today in Mexico. Even in Rome in the magnificent days, domestic life drifted in and out of the patio. It was the Arabs who, carrying their civilization into Spain at the point of the bayonet, built houses there with open courts. One of the greatest legacies which they left Spain was their magnificent Saracenic architecture, their great palaces and homes in Castile, Aragon, Andalusia and Valencia! The Spaniards in their subsequent building, succumbed to this influence. The humble as well as stately Spanish feminine existence was lived in these patios, sometimes most beautifully planted and gorgeously ornamented. So wide-spread was the development of the patio in Spain and Portugal that its origin was almost forgotten, and today we think of this indoor court as Spanish rather than Arabian, Greek or Roman. It was, of course, through Spain that the patio found its way into American architecture, with the help of the Conquistadores and the Padres, who brought architecture as well as religion with the sword to the Pacific coast.

Always the Spanish patio is set like a jewel in the heart of a house, usually running up through the roof with an entrance leading directly from the road. The balcony gracefully circling the second story and the patio itself are usually supported with the old curved Moorish arch, sometimes beautifully carved, sometimes of simple plaster instead of marble. In the center of the patio is often a fountain or at least a little pool, and the planting is rich and tropical. In the southwest, eucalyptus trees, orange hedges and vining roses, in Andalusia, carnations, heliotrope and mammoth palms.

Today both the patio and the loggia are rather magnificently incorporated into our finest architectural schemes. In the East, at least, the loggia is more often used as a sun porch or a hallway for a great staircase. It has become a splendid architectural detail rather than a living spot in the house, and furnishes an opportunity for beautiful arches, for fine planting, rather than a place where afternoon tea is served or the family gathers with guests to enjoy outdoor life. This is not true in the more beautiful of the Pacific coast houses. The architects there seem to think of the loggia in relation to daily life, as in mediæval days the cloister opened the house to the garden, a living place in which people thought and remembered, and often conversed or rested.





## An Appreciation of a World Tribute

It would be ungrateful indeed if the builders of the Cadillac did not pause at this time to express appreciation for the tribute accorded by the public to the Type 61 Cadillac.

This improved Cadillac has received a degree of enthusiastic approval unique even in Cadillac's long-triumphant history.

The results logically accruing from such approval are evident. This has been Cadillac's most successful year. The greatest of past sales records have been exceeded by thousands of cars.

But more gratifying by far to Cadillac builders than an unprecedented sales record is the unbounded admiration evoked by the new high level of mechanical success that the Type 61 Cadillac has attained.

The new Cadillac has demonstrated, so convincingly as to leave literally no room for argument, that it possesses a degree

of power and dependability unequalled by even the finest preceding Cadillac.

Is it surprising, then, that the allegiance of the vast body of Cadillac owners and friends has grown deeper and deeper—that all who appreciate the finer points of automobile performance have joined with the leading automotive critics of Europe and America in paying unqualified tribute to the Type 61 Cadillac?

This tribute, manifest in the spoken word, in the written word, and in the greatly augmented sales volume, constitutes, we believe, the highest token of esteem that the world has ever shown a fine motor car.

Cadillac builders have known twenty years of acknowledged leadership. Yet at such tribute they experience renewed enthusiasm for the accomplishment of their ideal—the production of the finest automobile that human ingenuity can conceive.

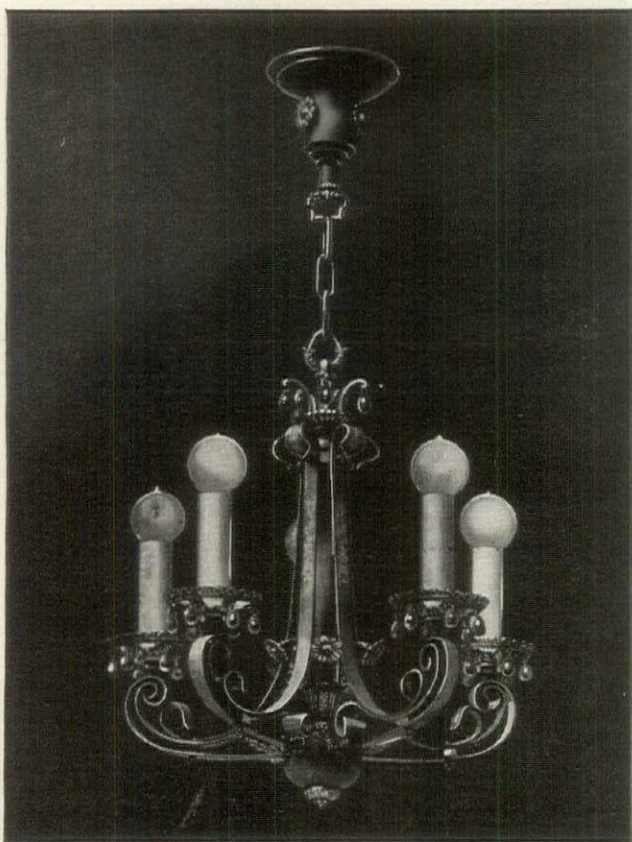
CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN  
*Division of General Motors Corporation*

C A D I L L A C

*Standard of the World*







# Riddle

DECORATIVE LIGHTING FITMENTS

## For Christmas

Riddle Fitments offer many opportunities for the selection of Christmas gifts of unusual beauty and character—gifts, too, that have the added advantage of enduring worth and charm.

### The Riddle Fitment Book

illustrates in full color and describes many Riddle wall and ceiling fitments, as well as lamps, torchères, luminors, book-ends and other novelties especially suited to Christmas giving. You will find this unusual booklet of value in aiding you to make a satisfactory gift selection. Copy sent on request to Department 222.

The Edward N. Riddle Co.  
Toledo, Ohio

Makers of lighting fitments since 1892



*There is a certain severity about the lines of these Bermuda houses, and a simplicity of construction that is pleasing. The straight lines are usually relieved by irregular masses of shrubs*

## Building In Bermuda

(Continued from page 41)

at the basis of this island type of construction, but the needs of the inhabitants influenced by and dependent upon certain geographical facts and climatic conditions.

In a country blessed with abundant sunlight, shade outdoors and comparative darkness indoors become at certain times of the day not only desirable but necessary. Hence the houses have been usually constructed with wide and deep verandahs and with blinds and shutters fitted to all the windows. These shutters are either hinged at the top and swing outward and up from the bottom, or else are in the form of double doors to French windows. One rarely sees movable slats to the shutters, as the purpose is to keep out light and admit air.

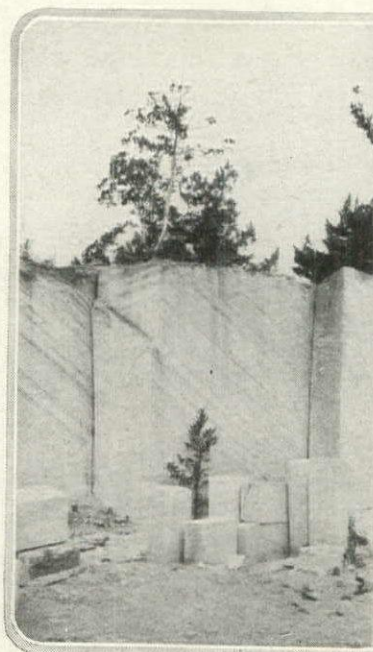
Closely related to the desire for shade is the effort to preserve coolness during the hot weather. For this purpose the walls are of thick stone, the walls of the rooms are finished white, and furniture and carpets are more sparingly used than they are in a colder climate. Visitors from the North, however, find that on the contrary little attention is paid to making the houses comfortably warm and dry during the spells of cool and wet weather. The sensation of dampness is particularly noticeable in an island only a mile or so

wide, set in the midst of the sea where moisture-laden winds continually sweep across it. During most of the year, however, every advantage is taken of the breezes and the houses are constructed with many and large openings to assure that airiness that seems so necessary indoors to people accustomed to spend most of their time in the open.

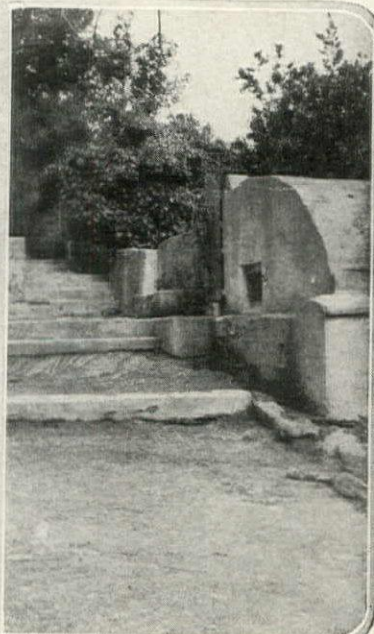
Perhaps more important than shade, coolness, and airiness as factors having a decided influence upon the buildings of the Bermudians is the fact that there is no fresh water on the island and the inhabitants are forced to take advantage of rainfalls and preserve the water thus collected in tanks. As a result, houses are constructed with sloping roofs and guiding channels to pipes which lead the rain into large stone cisterns half sunk in the ground. These frequently have semi-circular tops like a barrel-vault and are a characteristic adjunct to the houses.

Another result of this means of securing the necessary water supply is a law which compels the inhabitants to white-wash their roofs twice a year as a precautionary sanitary measure. Most of the houses throughout the island are therefore white, though occasionally one sees pale

(Continued on page 82)



*The native stone is found in large quantities, thick, of even texture and easy to cut. It soon weathers to a cool gray*



*The large cistern, half sunk in the ground, is a prominent feature of most gardens. Many of them have barrel-shaped roofs*



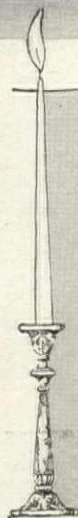


## THE GIFT TABLE

Gift-memories outlive the fleeting pleasure of mere *giving* and *accepting*.

Gifts that endure and evoke pleasant memories of the giver fulfil their purpose.

The *ideal* gift, however, is in addition both *beautiful* and ever *useful*.



PRINTS  
MIRRORS  
FOOT RESTS  
SMALL TABLES  
ORIENTAL RUGS  
OCCASIONAL CHAIRS

LAMPS  
DESK SETS  
BOOK ENDS  
PORCELAINS  
SHEFFIELD SILVER  
SMOKING STANDS



ORIENTAL AND DOMESTIC FLOOR COVERINGS  
FURNITURE ∞ DECORATIONS

## W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK

WASHINGTON

SAN FRANCISCO





In law—in engineering—in medicine—and in interior decoration a little learning is a dangerous thing.

It is usually wiser to give a qualified specialist a fixed and limited budget for the furnishing and decorating of a home than to spend twice the amount without trained artistic counsel.

## The Rorimer-Brooks Studios

INTERIOR DECORATORS  
AND CRAFTSMEN  
2232 Euclid Avenue  
CLEVELAND, O.

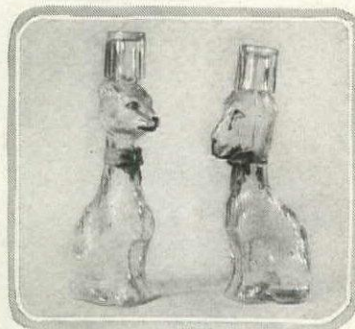
FURNITURE  
FABRICS, RUGS  
AND  
OBJETS D'ART



2151. The shade pulls shown above might be used in a nursery. They are of gaily painted wood. One may have a dog, cat, duck or bunny, 65c. each

## GIFTS FOR A CHILD'S ROOM

Check Must Accompany Order  
Kindly Order by Number



2152. Amusing white glass decanters 11" high are \$2 each. Black, \$2.50

2153. This bunny brushholder of painted wood, 5½", 50c.

2154. Either a black or white pussy holds a toothbrush, 50c.



2156. A baby laundry bag comes in pink or blue with an attractively painted head \$4

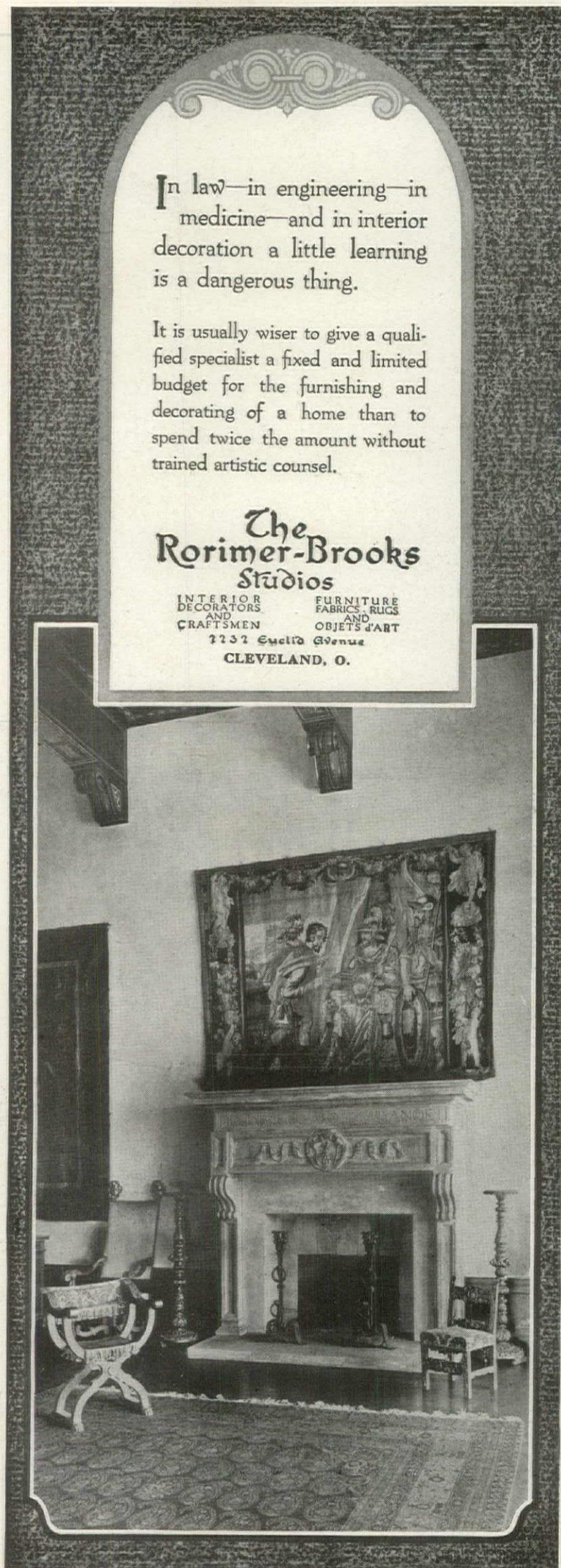
2155. (Below) The duck napkin ring of painted wood is 50c.



2157. Porcelain lamp in blue, orchid, yellow or rose with shade to match is \$5.75, 10" high



2158. Scenes from Mother Goose decorate each piece of this child's cereal set. It is of durable china and the set of four pieces may be purchased for \$2





# REPUTATION

The man who builds and the man who buys are both beneficiaries of a good reputation. To the one it is a continuous spur and an incentive—to the other the strongest of all guarantees that what he buys is worthy. = We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much—much is forever after expected. = Reputation is never completely earned—it is always *being* earned. It is a reward—but in a much more profound sense it is a *continuing responsibility*. = That which is mediocre may deteriorate and no great harm be done. That which has been accorded a good reputation is forever forbidden to drop below its own best. It must ceaselessly strive for higher standards. If your name means much to your public—you are doubly bound to keep faith. You have formed a habit of high aspiration which you cannot abandon—and out of that habit created a reputation which you dare not disown without drawing down disaster. = There is an iron tyranny which compels men who do good work to go on doing good work. The name of that beneficent tyranny is reputation. There is an inflexible law which binds men who build well, to go on building well. The name of that benevolent law is reputation. There is an insurance which infallibly protects those whose reason for buying is that they believe in a thing and in its maker. The name of that kindly insurance is reputation. = Choose without fear that which the generality of men join you in approving. There is no higher incentive in human endeavor than the reward of reputation—and no greater responsibility than the responsibility which reputation compels all of us to assume. Out of that reward and out of that responsibility come the very best of which the heart and mind and soul of man are capable.

*Alvan Macauley*  
President, Packard Motor Car Company





## Building In Bermuda

(Continued from page 78)



### For Christmas—

THESE are special Christmas suggestions for gifts of McCutcheon's Handkerchiefs—all Pure Linen. They are, however, merely representative of our vast and comprehensive assortment.

#### Ladies'

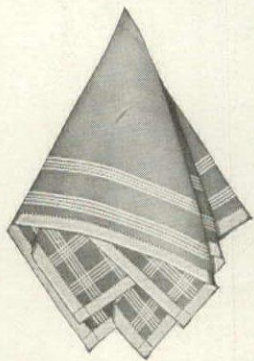
By way of variation from conventional hemstitched handkerchiefs, there's the attractive new style with double rows of Revere stitching. Block-work models are new, too, and very decorative. Both priced at 50c. The dainty Madeira Handkerchief with eyelet-embroidery and scalloped edge shown at top, is only one of a large collection of lovely designs for 75c each. And at \$1.00 there are models of exquisite texture and workmanship with Irish Embroidery in a myriad of attractive designs. These

Handkerchiefs are absolutely pure linen.



#### Men's

These are the big generous size Handkerchiefs that men like. And the styles are very attractively varied with Woven Cords and Tapes in stripes and squares. Some of them are quite plain with the new wide border and Revere stitching. All pure linen, at \$1.00 each.

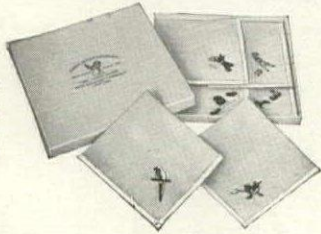


#### Order by Mail

We recommend to your special attention our mail order department which gives prompt and painstaking attention to all Mail Orders. Many patrons leave the choice of designs entirely to us, knowing from experience that they will be quite satisfactory.

#### Children's

Delightful little squares of pure linen, machine-embroidered with quaint animals and birds. 25c each or 3 in a McCutcheon Christmas Box for 75c.



**James McCutcheon & Co.**

Dept. No. 44

Fifth Avenue and 34th Street, New York

pink or a tawny buff used for the walls. There is, however, none of the indiscriminate and picturesque variety of coloration which meets the eye along the shores of the Mediterranean. One or two of the larger houses, which require water for cattle, and the barracks have portions of a convenient hillside covered with cement as rain-catches which collect the water in large tanks situated below the slope. In the case of private houses this additional provision is not necessary: the houses afford a sufficient roof-area, through their low and flat construction, to supply the average householder.

#### The Available Material

So much for the general influence of climatic conditions upon the buildings of Bermuda. The available local materials have also had an effect upon details of construction. The distance of the islands from the American coast makes importation of building materials both inconvenient and expensive. Fortunately the island is provided with native stone which is abundant, easily quarried and cut to practical size, light and easy to transport or lift, and of such a nature (aeolian limestone) that it becomes hard when exposed to the action of the moisture-laden atmosphere. This alteration changes it from a light yellow to a pale blue-grey—a color rarely seen in the inhabited houses, however, owing to the use of whitewash. One rarely sees brick, its only apparent use being for the steps leading to the main doorway of the houses. Ironwork is almost non-existent and is not practical owing to the prevalent moisture of the air: balustrades and gates are made of wood or, in the newer houses, concrete. The only wood on the island is the Bermuda cedar—really a kind of juniper. As old Silvester Jourdain said as early as 1610: "There is an infinite number of cedar trees, the fairest I think in the world," and the most recent visitor is inclined to echo the words of the early traveler. The trees, however, are not large and are knotty and branched, so that big beams are rare. The wood is nevertheless used for all practical purposes of domestic construction: indoors it is oiled or finished to show the grain; outdoors it is painted to preserve it from the weather.

#### A General Impression

The general impression that one gets of a typical Bermudian house is this: a low white building, in shape a rectangle, an L, H, or I, with a stepped roof made of inch-thick stone laid like slates, good fenestration, large external chimneys, outside staircases, wide verandahs, and a number of outhouses for various purposes—the whole group picturesquely related to trees and groups of shrubs, and gleaming white in a setting of dark green studded with brilliant flowers, in

"this eternal spring  
Which here enamels everything."

We have now seen how the needs of the climate and the possibilities of available materials conditioned the builder in Bermuda. There remains the question of fitting his house into the landscape.

Though the island is only twenty-five miles long and its area no more than twenty square miles for a population of 18,000, one gets an impression that there is plenty of room. Apart from the inevitable crowding of structures in the commercial and hotel section of Hamilton,

houses are for the most part independent and provided with gardens and ground. In the country, the estates in many cases are quite extensive, and by no means is the land continuously cultivated. As a result houses can grow sideways instead of upward, and the addition of a new room is an easy matter. Some of the one-story houses have increased by this process of accretion until they present anomalous plans and very interesting details of roofing. Each additional wing provides automatically an increase in the water supply.

As the soil of the island is merely a surface covering, ranging from 2" to 20" thick, all the houses are upon a solid rock foundation. In some cases building material will be quarried from a hillside and the house will be constructed partly in the space thus excavated, thus blending with the landscape and, by this close relationship, avoiding the impression of a man-made excrescence, so common in modern development schemes.

The island, though it never rises to a greater height than 250', offers a variety of slopes on its numerous ridges and small hills. Many houses are built on the sides and tops of these elevations and thereby enjoy the double advantage of having an excellent view of the land and sea and of catching the breezes.

#### Bermuda's Garden Soil

Bermuda, in spite of its scant soil, is extremely fertile and affords the builder a considerable range of decorative shrubs and plants to draw upon as an aid to making his house a part of the landscape as well as an individual possession of beauty. Among the trees and shrubs which grow abundantly are the cedar, poinsettia, loquat, citron, orange, lime, lemon, banana, screw pine, royal palm, palmetto, prickly pear and sea grape. Hibiscus, oleanders and honeysuckle grow in clumps and in hedges and flower abundantly. It is by no means unusual to see hibiscus hedges 14' high and covered with flaming red or salmon-colored flowers; and the oleanders frequently reach a height of 20'. The rich red soil found in parts of the island is excellent for growing potatoes, strawberries, beets, onions, lima beans, carrots and parsley, and in different parts of the island are to be found tobacco, cotton, indigo, aloes, the castor-oil plant and coffee, though none of these in large quantities.

This list is sufficient, however, to show that the householder has an abundance and variety of growing things to draw upon for landscape gardening or household use. As few of the trees suffer a seasonal loss of leaves, and as there are three crops of vegetables in a year, the island offers distinct advantages over our Northern climate, where the work of the landscape gardener is evident for only half the year and the kitchen-garden lies for months under a deep covering of snow.

Bermuda, therefore, provides an interesting and comparatively simple study of the development of a type of building well-suited to the needs of her people. The frank recognition of necessities as the primary condition of a dwelling gives an impression of honesty to the building which is reinforced by the avoidance of all unnecessary and purely artificial decoration. The comparative restriction in the range of materials emphasizes this simplicity and preserves the unity of the houses.



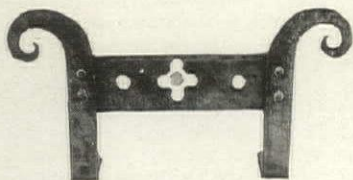


## Christmas gifts for the home

IF YOU can be in town during the period of Christmas shopping, you will indeed be fortunate, for never, in our three-quarters of a century, have we had gifts so many and so fine. But if you cannot come in person, let this page act as our ambassador, and select your gifts from it. The promptest service will be rendered.



1134—Four nested tables, brown mahogany finish. The top table is 30 in. high. The set complete, \$30.



1195—Wrought iron foot scraper, measuring 12 in. long and 6 in. high—\$5.



1825—Chair lamp, 56 in. high; black marble finish standard, antique gold fixtures and base. Octagon shade in brocade lined with mica. Complete, \$55.



1272—Desk set of sterling silver on bronze, 7 pieces. The pad measures 16 x 21 inches. The complete set, \$22.50.



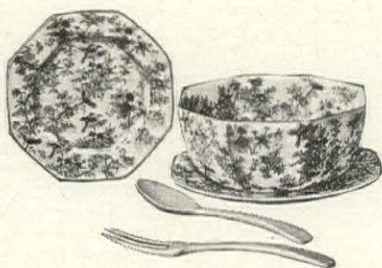
1186—The reproduction of Rodin's famous "Thinker" makes a pair of handsome bookends, 7 inches high and in a metalized brown finish. The pair, \$8.



1076—Silver plated Guernsey Jug, with band decorations chased in old Dutch silver design. Pint capacity, \$7.50; 1½ pint capacity, \$10.



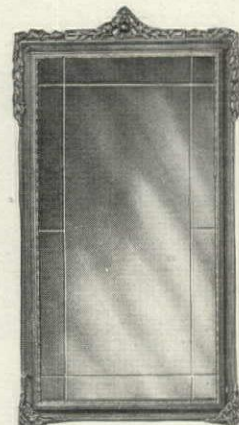
1082—Silent gravity clock 10 in. high, finished in polished or antique brass or in gun metal, 30 hour movement. Price \$20.



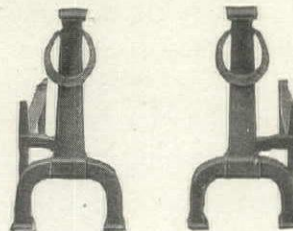
1095—China Salad set decorated with birds and flowers in natural colors. Platter, bowl, 6 plates, wooden fork and spoon. Complete, \$15.



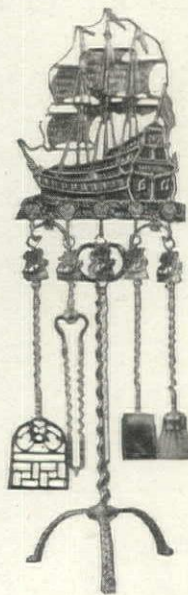
1243—Mirror black porcelain lamp, 18 in. high, one light, \$7.50. Gold lined rose shade of silk, black and gold fringe, \$10. Lamp and shade complete, \$17.50.



1209—Mitre cut mirror, with frame done in Roman gold color with burnished gold ornaments. Length, 31¼ in. Price, \$25.



1172—Andirons of heavy metal in a hammered design, 15 in. high. Black or brown finish. The pair, \$12.



1112—Fire set, all of antique brass. From the waves beneath the ship's keel hang tongs, hearth brush, shovel, poker and quaint toaster. Complete set, \$50.

OUR NEW BOOK of Christmas Gifts, the cover of which is done in the Russian manner, illustrates and describes over two hundred gifts of more than ordinary distinction. The edition is limited, so we suggest that you send an early request.

### OVINGTON'S

"The Gift Shop of Fifth Avenue"

FIFTH AVENUE AT 39TH STREET





A bayberry candle, to work its legendary charm, must "burn to the socket." Atlantic Bayberry Candles—hand-dipped and having the real bayberry color and scent—burn to the very wick's end. Packed, two in a box, in special Christmas package, as illustrated.

## Burn Bayberry Candles at Christmas

WHAT could be more expressive of the Christmas spirit than the lighted bayberry candle in the window? Not only is this charming custom more widely observed than ever, but throughout the year Fashion has decreed candles a decorative and illuminating necessity.

For beauty and soft, changing radiance—for making everything and every one appear to the best advantage—for dignity, refinement, elegance—no light can compare with that from good candles.

Good candles! Yes, that is important. Ask definitely for *ATLANTIC* Candles. They are masterpieces of the craftsman's art and the candle-maker's skill. Pure in materials, deep-set in colorings, correct in design; free-burning, flickerless, dripless, smokeless and odorless.

There are Atlantic Candles in sizes, shapes and shades for every use, room and decorative scheme. To assure you the genuine, Atlantic Candles, or their boxes, are labeled. Sold wherever decorative furnishings, gifts and art wares are purchasable.

"CANDLE GLOW," a most useful illustrated booklet on candle styles and their decorative and illuminating possibilities, is available and will be mailed free for the asking.

# ATLANTIC CANDLES

THE ATLANTIC REFINING COMPANY, Philadelphia



"A Bayberry Candle, Burned to the Socket, Brings Luck to the House, Food to the Larder And Gold to the Pocket."

## Battersea Enamels

(Continued from page 48)

this it was an easy step to the suggestion of Basse-taille enamels. These early enamel-workers were long balked in their attempts to find a method of making enamel adhere to thin plates of metal. At first they found that only thick metal objects would hold the fired enamel for any length of time; invariably it dropped off the thin plates. Then came the discovery that if the metal object was coated at the back as well as on the front, and with enamel of the same composition, it would adhere all round on the thin as well as on the thick metal objects. Nearly all the 16th Century enamellers, like the famous Limoges workers in painted enamels, employed this counter-enamel process. Its seems strange that although the glass-producing state of Venice invented painted enameling, the Italians did not produce much painted enamel work or appear to be greatly interested in it; instead they left the process to the French enamellers to perfect.

French enamel-workers covered the thin metal plates of the objects to be enameled with a coating of white enamel for the front, the back coating being of the same quality so both would cool evenly and at the same time when removed from the oven. In the early French work various designs, many of them after engravings by Albrecht Dürer and other graphic artists of the time, were copied by the enamel artists on the white surfaces in outline, the highlights being left open and the shadows filled in by lining and the whole touched up with color and fired in. This sort of decoration greatly resembled the manner of the miniatures in the illuminated manuscripts of the period, though the color in the work was more limited in range.

When the French painted enamels of Limoges began to deteriorate, the growing French love for jewelry turned to the employment of tinted enamels, and the jeweler Toutin of Chateaudun and his followers developed the art of painting miniature portraits in enamel for various settings. This soon became popular throughout Europe and the ateliers of the miniature enamel-workers in Paris, London, Dresden and Geneva were soon working to capacity. Jean Petitot, an enamel-worker of Geneva who had been forced to flee from Geneva to escape persecution, and who had made his way to Paris, soon took place at the head of the workers in enamel in the French capitol. Later Charles I invited him to visit England. There, with the help of Van Dyck and of Turquet de Mayenne, who was the King's chemist and physician, Petitot advanced his art. Another continental enamel-worker was also invited to London,—Jacques Bordier, who remained in England for some time after the execution of Charles, though his compatriot Petitot fled to Paris. From this time onward the line of English and of Irish miniature painters in enamel was long and distinguished.

Throughout the latter half of the 18th Century the French enamel-workers turned out great quantities of small objects such as snuffboxes, étuis, carnets du bal, bonbonnières, etc., and the fashion for these objects was carried to England where it took firm root, really maintaining beyond the French period, since the Revolution in France had driven out of that country those products tending to suggest luxury. With the French Empire snuff-taking went out of fashion and decorative art busied itself with other things to the neglect of the art of painted enamel. Dresden and Geneva, on the other hand, clung to painted enamels and kept the art living to the present day.

In England Stephen Janssen established an atelier for the production of painted enamel work at York House, in Battersea, a borough in the southwest of London, bounded on the north by the River Thames and on the northeast by

Lambeth. Cunynghame says of the many pieces here fabricated: "All were pretty, but hardly one possessed real artistic merit." This is, I think an exaggeration, for many of the Battersea products are very lovely indeed. Horace Walpole was an admirer of the Battersea enamel and there is a letter from him extant written in 1755 to accompany the gift of Battersea enamel snuffbox sent to his friend, Richard Bently.

The Battersea enamels were laid on a copper base and had a soft white enamel ground to receive the painted decoration. There is a high glaze on these old Battersea pieces, an indication that lead played an important part in their composition. The range of objects was large, including in addition to those already mentioned card-cases, toilette boxes, trays, candle sticks, buttons, knobs, handles, bottle labels, mustard boxes, salt cellars, jewelry medallions, cane heads, nutmeg graters, stoppers, etc.

Many of these old Battersea enamels were decorated by the transfer printing process which Dr. Wall had employed in the decoration of the old Worcester ware of his period. In this the design, usually pictorial and copied from some print, was engraved on a metal plate and transferred to the white enameled surface of the object to be decorated by contact printing. These designs were usually printed in black or in sepia. Mottoes, sentiments and verses often accompanied them.

Indeed, the Battersea souvenirs appear to have been precursors of the candy hearts of the 19th Century!

Battersea enamels fall into three general groups: (1) Those decorated after the manner of the china-painters and having designs inspired by the ceramic decorators of Dresden and of Sèvres; (2) Pieces with printed decoration, as described above; (3) Pieces whose decoration suggests the colored engravings of the late 18th Century.

In color the snuffboxes and the toilette boxes of Battersea enamel generally had grounds of pink or blue, laid on the white base enamel. Nearly always these were finished with gilt or gold scrollwork and foliate ornament. Cunynghame says of the majority of the Battersea imitations of French enameled objects (and of course these were naturally greatly in vogue): "The execution is bad, the knowledge inferior to the French, and yet somehow, in spite of rude drawing and bad color, one feels in presence of a better art than the French,—more original and more independent." I think this is true, and that it is one of the things that lends charm to old Battersea enamels. Though often copyists, the old Battersea enamel decorators were not slavish in their copying and they employed a freedom in their method that deserves far more praise than writers on English enamels have generally seemed willing to concede.

The Dresden bonbonnières in animal forms were popular with the Battersea enamellers who were continually seeking for novelties, and they adapted Dresden ideas to their own service in turning out the quaint boxes in the forms of birds and beasts. In old Battersea pieces of all sorts, one often meets with a shade of pink that is peculiar to the 18th Century Battersea pieces, although the color has been imitated by 19th Century enamellers with almost complete success.

It is, of course, the dainty charm and quaintness of the old Battersea enamels which appeals to the taste of to-day. They have a naive quality all their own which compensates for their missing that perfection found in the French 18th Century enamels, that supreme elegance and external grace. To place the painted enamel of old Battersea beside the painted enamel of old France is like placing the rustic beside the *exquisite*; but the rustic is as interesting as the other, only in his own manner.



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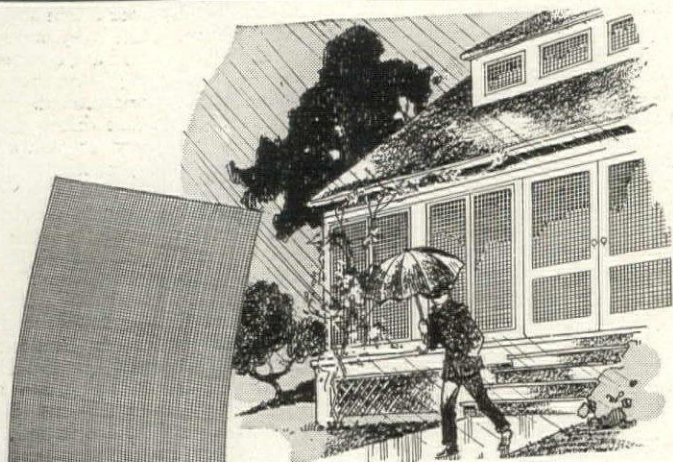
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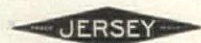
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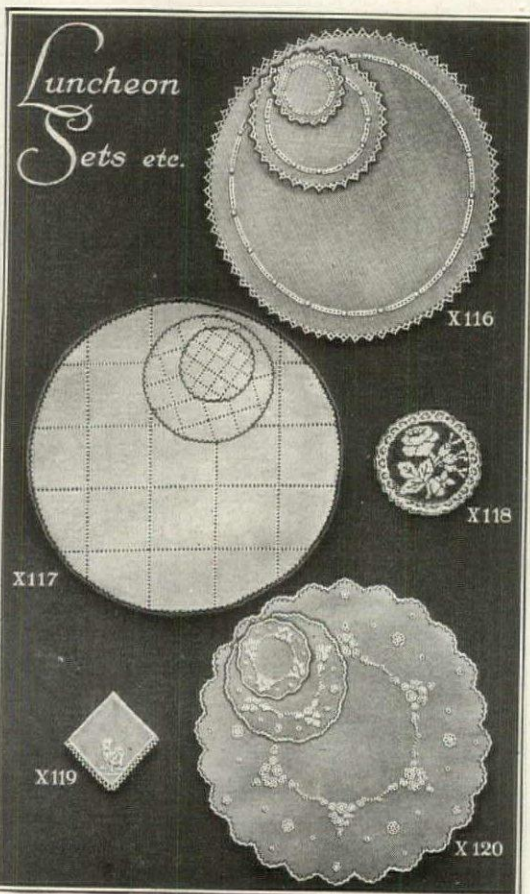
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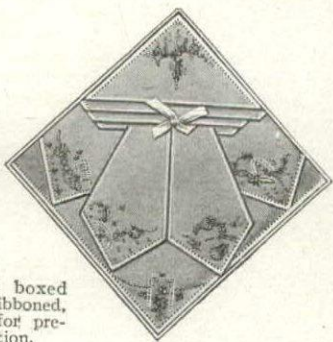
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## Quaint Kitchen Color Schemes

(Continued from page 53)

may well be some of the extremely inexpensive designs to be found in the unvarnished state, and planned for kitchen use, are charming when painted properly, and kitchen dropleaf tables are every whit as effective as are those designed for living rooms. It is in the color that is chosen for this furniture, seen in relation to the pale and neutral background of the walls and the more positive treatment of the floor, in the vivid gayety of the curtains, and the spots of brilliant color singing out of the scheme here and there, that the decorative success of the kitchen may be achieved.

### Walls and Woodwork

In the kitchen, as well as any other room, the tone chosen for the walls should be quite pale and neutral, verging on the creams and ivories and never darker than pale tan, or one of the many tones of light gray. Painted walls are ideal for a kitchen, and even if it costs more in the beginning, a paint that is washable is greatly to be preferred over one that is not; but if a water tint is desired, it can be very cheaply renewed every year. Of course stenciled or painted borders on the walls are as little to be advised in the kitchen as in any other room, as they are never very effective at best, and use up the thrills that otherwise should be reserved for the furniture, curtains, and accessories.

For the kitchen woodwork one may have a choice of three alternatives: it may be enameled white or ivory, it may match or tone in with the colored painted furniture, or, in itself, it may be the most vividly colored note apparent in the kitchen that is otherwise furnished rather palely.

Likewise, there are several choices for the kitchen floor, depending on the effect desired: the floor may be quite neutral,—untuned wood that has been waxed; it may be painted a vivid color and shellacked; it may be covered with a decorative linoleum or tiling designed in a severe two-tone block effect of contrasting colors; or it may be cemented, a treatment that is becoming increasingly popular for kitchen floors, and one which has a great deal of character and beauty, as well as durability. The cement may be natural color, or it may be colored in the mixing; and even the amateur may learn from an adept in cementing how to lay it in blocks of contrasting color, or in the tile effect. When rugs are desired for the kitchen floor, the choice should be confined to rag rugs in some form, either the oval hand braided ones, or those larger and machine-woven, for they launder perfectly.

### Kitchen Windows

The windows in the kitchen are often sadly neglected, since we have hardly left the era of the muslin sash curtain behind us, but if brilliant curtain materials are chosen we soon realize that the kitchen windows are the chief asset in decoration. Inexpensive chintz, with a clear design and vivid color, and often with a pale background, is eminently suitable as well as extremely effective, and lasts well onto a year or two, if it has been proven to launder satisfactorily while in the sample stage. The more simple the window treatment the better, however; the drapes hanging inside the window trim straight from the top to the sill; and the only excuse for a valance is the informal Dutch type shown in two of these kitchens. When the curtains are used instead of roller shades, and they very well can be, they should be attached to their thin brass rods by the means of rings, so that they may slide easily back and forth. Other materials that are eligible for cur-

taining the kitchen are ginghams, certain figured voiles, unbleached muslin appliqued with color, the same material dyed strong decorative tones, embroidered linens, and even calico.

Another point that should be made the most of is the cupboard. If you have colorful or decorative china, and the supply is kept in the kitchen, small paneled glass doors allow delectable glimpses of plates and bowls and cups in piles and rows. If you are not sure your china helps the scheme, hang a curtain that will do so, on the inner side of the glass-paned door, thus hiding the interior from sight. Either method may also be employed at the upper part of the kitchen cupboard, and it is well to remember that it is quite possible to find jars and boxes for spice and everything nice that will honestly improve the kitchen shelves from the decorative standpoint. The cheapest sort of tin cans and wooden boxes may be painted a fine strong color, and decorated, thus taking advantage of one of the very best ways of achieving the spots of bright color that are so valuable in kitchen color schemes.

### Three Color Schemes

If you wish to know how charming kitchens really may be, study these drawings for a few moments while I tell you how effectively vivid the originals are. . . . Perhaps the most unusual scheme is that of the kitchen showing the small casement windows under the bracket shelf, for it is worked out principally in mauve and green. The woodwork is ivory, the walls the palest of mist gray, the floor deep lilac, painted this color then shellacked. The furniture is painted a gray-green of medium tone, about the color of the green leaves of a lilac bush; it is decorated with darker green and black, and the flower motifs used on the green furniture and on the ivory doors are done in mauve, jade green, yellow and black. On the lilac floor is laid a rag rug woven in mauve, green, ivory and black, and at the windows are hung colorful cretonne curtains showing ivory, green and black on a rich wistaria ground. Where possible, the bowls and dishes used in this kitchen are ivory or yellow, the set used in the dining room is the Cauldron design which is banded in old yellow on ivory; the kitchen cans and boxes are painted lilac, and decorated with jade green, cream and black, and the kitchen utensils are of silvery aluminum.

Next comes the kitchen with the oval rag rug and black floor. In this room the walls are ivory, the woodwork a flat old blue; the rug is scarlet, blue and tan. At the windows are hung plain ecru gingham curtains with hems and Dutch valance of chintz or calico in red, blue and black. The furniture may be of deep ivory or old blue, and it may be decorated in ivory, Chinese red and black,—with the addition of blue if the ground is ivory. The dishes used in this kitchen are blue and white, the jars black and white, and where possible, spots of Chinese red and orange are chosen for small decorative objects.

### For a Little Kitchen

The third kitchen achieves a neutral background with gray walls, and black and white linoleum for the floor; the woodwork is ivory, the furniture a soft butter-yellow. At the windows are curtains of cream, embroidered in coarse orange thread; and at the cupboard doors are curtains of cretonne showing brilliant yellow flowers against a dark background. There is an orange woven rag rug on the floor, and on the ivory cupboard there are black basket decorations filled with flowers of yellow, orange and blue.



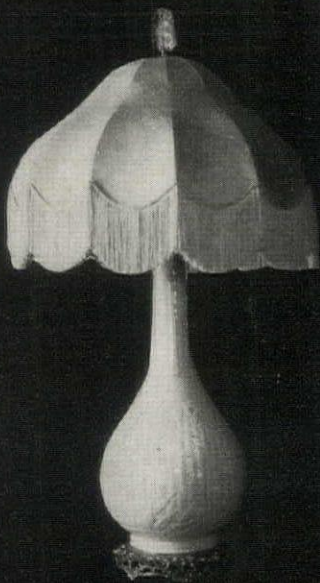
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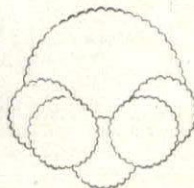
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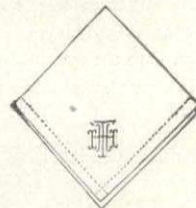
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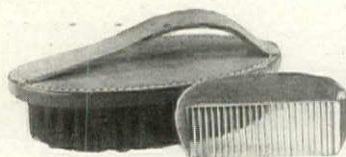


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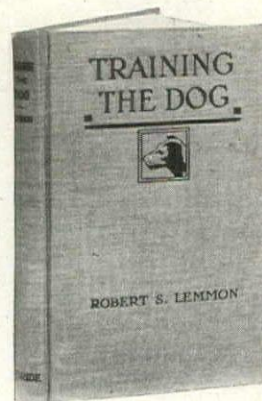
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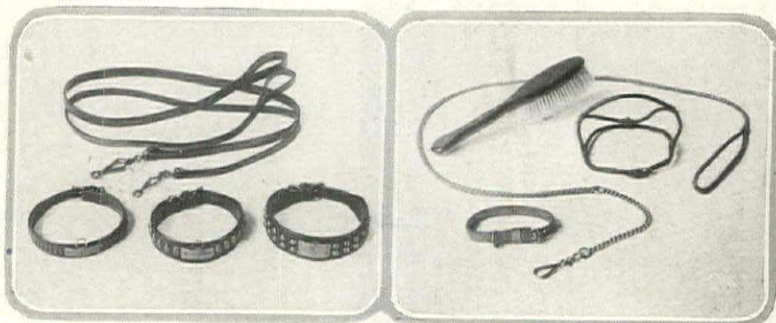
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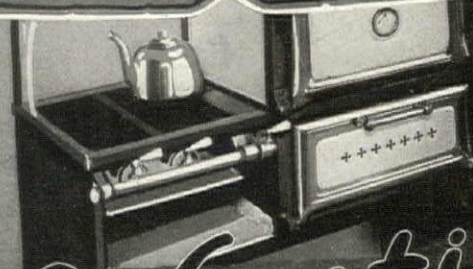
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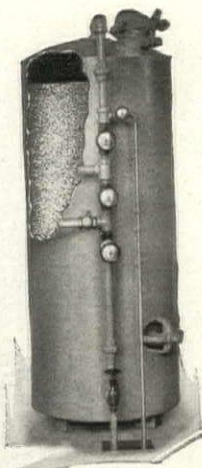
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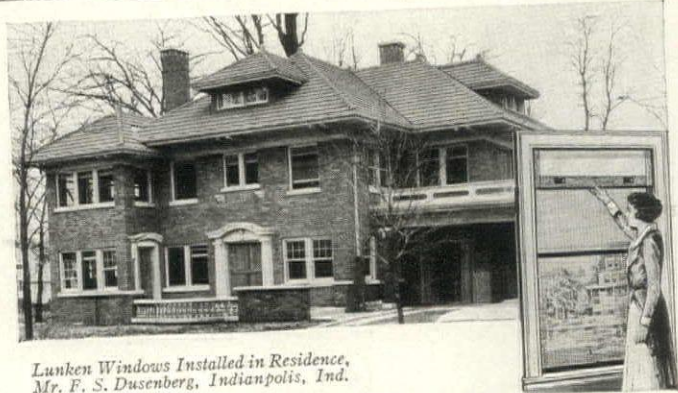
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## Gardens That Rise And Fall

(Continued from page 43)

elements of design as unity, balance, and emphasis are fully considered. Or they may be a part of an entire garden project, where the individuality of each terrace is subordinated to the climactic motive of the whole, which may take the form of a fountain, a pool, or some other architectural feature. This motive must, however, be sufficiently large in scale to balance the whole composition. And details of planting and construction must receive ample consideration in order that the interest of the observer may be maintained throughout.

The third possibility of varying levels may be in the introduction of raised areas above the level of the main garden which will serve as overlooks, where perhaps a seat or a shelter may be provided in order that one may leisurely contemplate the view. By such means we may also frequently introduce into our gardens vistas of the surrounding landscape which would detract from the interest of the garden itself if seen from within its compass. Such overlooks, or *gazeboes*, as they are frequently called, usually are placed at the termination of some minor path, or set in the corners of more formal designs. They are set aside from the rest of the garden by being slightly raised and enclosed, perhaps with a vine covered wall, a trellis, or picturesque trees, like the white pine, whose horizontal branches frame the view back into the garden itself, or beyond over the hills and sea. We need not hesitate about the extent or scope of such views, for although it is true that they would dwarf and make puny our garden efforts by their vastness if they were easily seen from the main level of the garden, they are added attractions when viewed from an overlook and do not obtrude themselves into our designs.

The importance of the terminal features in our gardens, usually the highest point of accent, whether pergola, pool, or tea house, may be greatly enhanced if we place it on a higher level than that of the main garden. Here again architectural detail in steps, walls, and balustrades may be introduced, and about the terminal feature on this elevated plane we may develop paths or flagstone walks, nice in proportion in order that they may be appropriate to accompany it.

Many gardens rely chiefly on intimacy for their charm. If we were to analyze this charm we would frequently find that the clever designer had attained it by lowering certain areas in his garden scheme. The quietness and seclusion of design may be made more certain by lowering the central area. In this way too, the apparent height of the foliage boundary or architectural screen may be increased. Our whole plan builds up about the lower panel to the highest foliage at the outer edge. This gradual building up of heights, through cleverly arranged planting in keeping with the changes in grade, affords wonderful opportunities for secluded walks passing close to our boundary plantings, yet hidden from the rest of the area by the intervening foliage.

How often we feel on entering some portion of a garden that it reaches out and encloses us, shelters us, and forms a setting for some exquisite piece of sculpture. Subtly the effect of this detail is enhanced by lowering the level about it a step or two.

Another possibility in making use of existing varying levels in the ground we wish to use for a garden is shown in the development of the so-called naturalistic style, in which the designer attempts to catch and portray some mood of the native landscape. This type of garden has found favor in this country, and although it has charming possibilities it should never take the place of the more formal flower garden, or be considered in close proximity to the house, for it does not lend itself well to architectural lines. However, it proves a delightful treatment in some uneven and secluded spot, and is a satisfactory solution for such a problem.

Rambling paths and by-paths, planted with shrubs high enough to shut out views into the surrounding scene, may by this means concentrate the attention of the observer on the immediate detail, or that which is just beyond. In most instances this detail will be groups of shrubs or unusual flowers or worthy specimens used as accents among the more abundant or common plant material, or masses of gay color in perennials or bulbs planted at the base of the shrubs.

(Continued on page 92)



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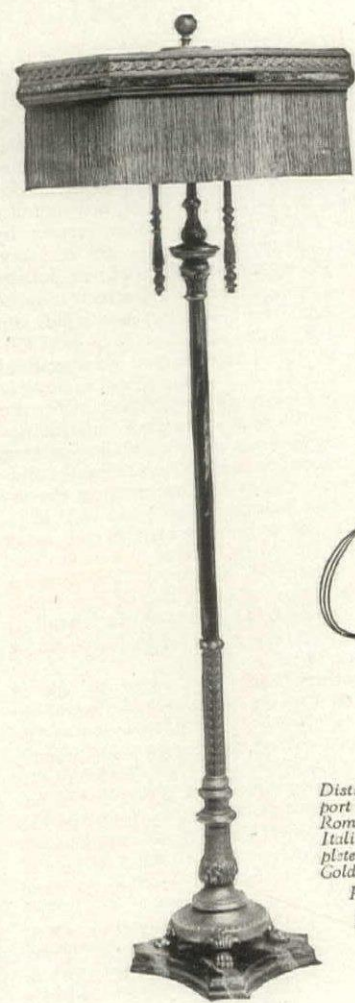


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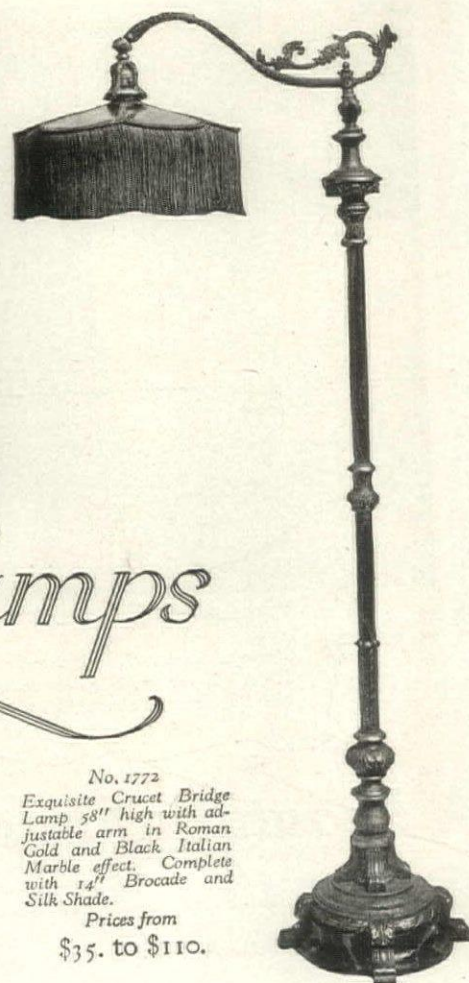


Garden roses edge the lower level of this retaining wall and creeping roses fall over from above. The step risers are of brick on edge to match the wall, and the treads are of slate





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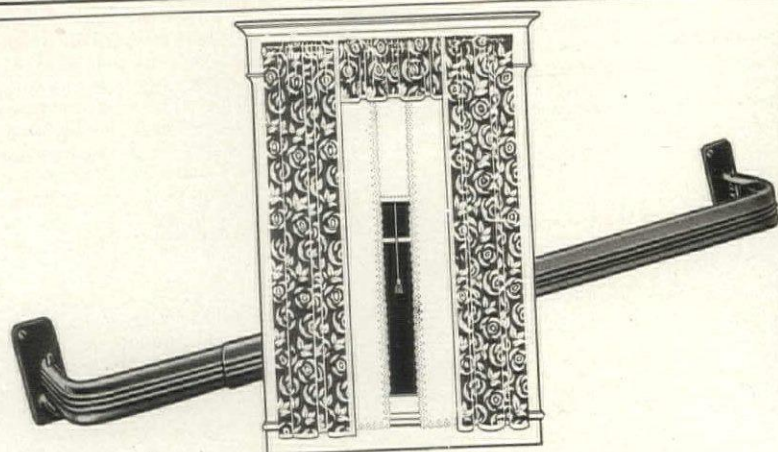
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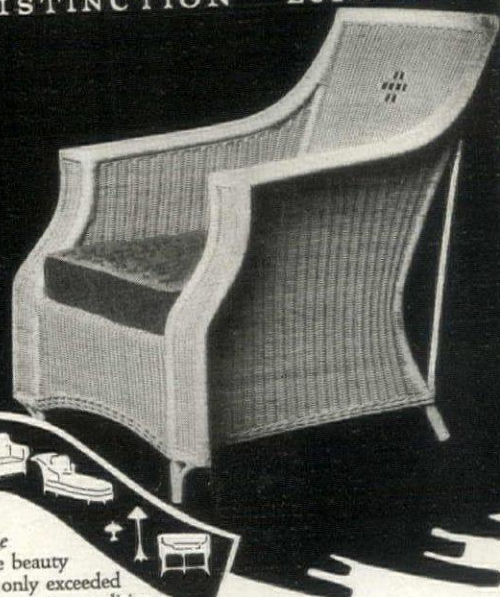
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# REEDCRAFT



## Gardens That Rise And Fall

(Continued from page 90)

Where there is a change in grade too steep to be easily passed over, stones may be set into the ground in the semblance of rough steps, and planted with overhanging or creeping things much in the manner which Nature uses in wild settings.

The charm of such a scheme will depend upon the unexpected in the twists and turnings of the path and the ups and downs. That which is just around the corner, over the next hill, or just out of sight tends to lure the walker on.

These paths may skirt lawns, being hidden from the eye by tall shrubs; cross miniature brooks by rustic bridges or stepping stones; follow the edges of little pools and ponds; come into open glades where tall trees over-arch, and the sunlight filters through to dance among the ferns and pale woodland flowers that lift their graceful heads in such quiet

spots; then out again into clearings, whose flat open areas may be treated as individual gardens, and planted with more gardenesque material, such as magnolias, azaleas, and other flowering things such as perennials, or bulbs, can be made effective by arranging them in different openings according to color or season of bloom. In this manner a series of little gardens may be secured, each of which has its own individual character, and while it is a unit in itself, it is a part of the whole garden scheme.

These are a few of the methods of utilizing uneven topography, and they may serve as types of gardens which will cover the average existing conditions. Their application will do much to make the country a garden spot, and each garden in it an individual point, expressing the spirit of the ground upon which it is built, and its environment.

## Pages from a Decorator's Diary

(Continued from page 74)

one of those dignified old houses on Gramercy Park last spring and while she was abroad John Oakman, the architect, rebuilt it for her. He built in a marvelous old French room, among other things, and had Ralph Flint, who is both painter and critic, restore the room. While working in the house Mr. Flint conceived the happy idea of making a balustrade of heavy black cords strung in a classic design, with the effect of the most delicate old ironwork. When I saw the hall my eye leapt at once to the extraordinary fine ironwork, and I was astonished to discover its artifice. Of course there will eventually be a real iron balustrade, but this makeshift is extremely effective. . . . Mrs. Chauncey Olcott has one of those sweet houses on Sutton Place that look out over that tranquil community garden and the moving pageant of the East River. Mrs. Olcott has made a guest flat of her top floor, consisting of bedroom, drawing room,

bath, and kitchenette. The kitchenette with its equipment for afternoon tea, or morning coffee, makes the guest completely happy, because she doesn't have to ask for anything. Also when the house is closed during the summer, Mrs. Olcott can use the guest floor as a place to live when she comes to town for a few days. . . . Miss Anne Morgan, who has built a brand new Georgian house of red brick on the site of two of the old Sutton Place houses, is planning an early American drawing room 40' wide, and 30' deep, across the front of her house. There are hundreds of beautiful drawing rooms in New York, but I know of no one but Miss Morgan who has determined to make the largest and most important room in her house an early American one. She is using an old pine paneled room, such as were often seen in old Southern houses. The New England pine rooms were usually much smaller and the paneling was generally more severe.

## In the Regency of King Coal

(Continued from page 61)

two weeks more water must be added to the radiator—and this is all the effort attached to it.

This obviates "piping" a house. The air is not dry but healthfully moist. In fact, the humidifying aspect of this heating agent is a large factor in its favor with us; for more and more are heating experts realizing the necessity of the humidifying element in health protection.

Here there is no fuel storage necessary, no oil tanks, no coal bins, and pretty nearly 100% of the heat is delivered in the cold room without "byway" waste.

The only thing against it is having to get up in the morning and light it! But, of course, you do away with the janitor, an item these days! However, there is no more effort in lighting this radiator than turning on the radiator of the usual type.

Then there are the old familiar radiant gas heaters, which adorn our "bogus" fireplaces. Some are constructed of polished sheet brass and use clay mantel burners.

These heaters should be attached to flues wherever possible. The minute the gas is lighted the plastic clay mantel becomes luminous and heat is radiated throughout the room.

Another and excellent type of gas radiating heat is one which forces up air and gas from beneath (through a screen). This is ignited and heats by indirect heat, through pounds and pounds of iron! Direct heat is odorful and often gas laden, indirect heat is odorless and safe. Carbon monoxide is often given off in gas heaters where the burning of gas is imperfect. In one of the very best ones, tests have been made and the quantity of this gas is nil, also the carbon dioxide was in very little evidence after many hours of burning with people in the room!

Such a fireplace burner or space burner is of real value. In a small apartment one can heat pretty nearly the whole area, as the hot air is projected with sufficient force to produce an intense heat.



Home of Victor H. Wigglesworth, Belmont, Mass. Bates & Wigglesworth, Architects and Engineers, Belmont, Mass.

A Beautiful Finish  
for this Beautiful Home

ABOVE is shown the new home owned and designed by Victor H. Wigglesworth, of Belmont, Mass.

At first glance there is nothing unusual about this house. But closer inspection shows that the walls are not clap-board as they seem, but are made from solid concrete.

For the surface finish Mr. Wigglesworth specified Bay State Brick and Cement Coating, and Bay State in adding the final touch of beauty to the house weather-proofed it as well.

For Bay State creeps into every pore and crevice. It permanently seals the walls it covers from all dampness. The hardest rain cannot beat through, nor the heaviest mist seep through Bay State Brick and Cement Coating.

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Send for it to-day.

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The Christmas gift which will bring happiness and cheer to your home every day for years to come. We will be pleased to send suggestions and data about King greenhouses or to have our representative call at your request.

The greenhouse shown above is on the estate of Eugene duPont, Greensville, Delaware.

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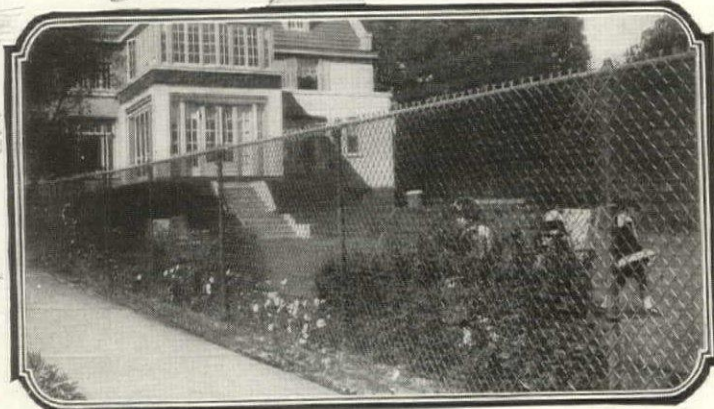
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rier, the sharp-pronged upper selvage giving added security. And the simple, attractive design lends an added touch of beauty and seclusion to your property.

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# PAGE

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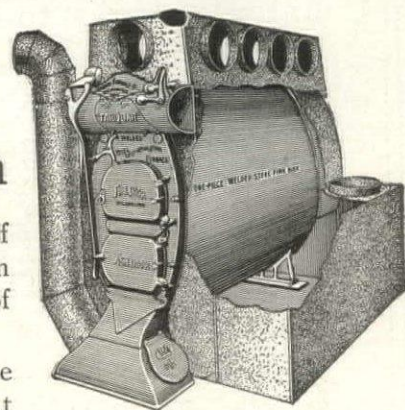


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## The Answer to the Coal Question

THE fuel question is of secondary importance when compared with the subject of healthful heat.

Thousands of homes are made oppressive with heat when, instead, they should be made comfortable and healthfully warm without waste of fuel or loss of physical vitality.



THE  
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accomplishes this double result in a distinctive manner. The FarQuar one-piece copper-bearing steel firebox prevents the escape of gas and fire poison; the automatic control prevents over-heat and waste of fuel; the large grate area insures slow combustion and fuel economy, while the FarQuar Vent and Return System insures a perfect distribution of heat to all rooms with pure, fresh air gently warmed to a comfortable temperature.

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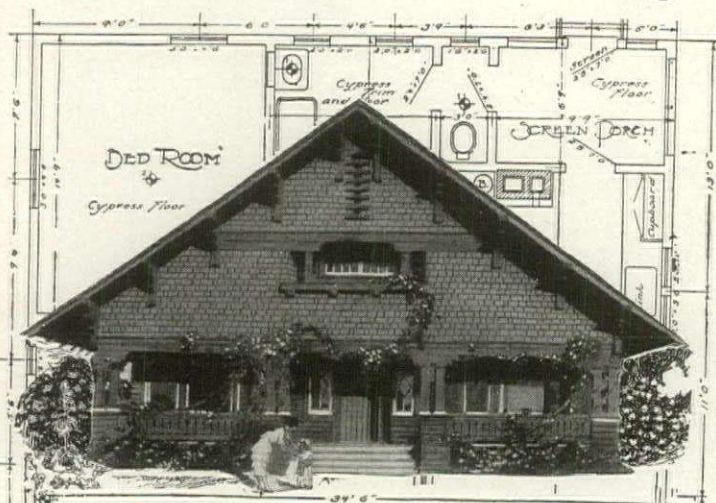
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If you are one of those who are indulging in the delightful occupation of home planning, will you let us help? Send TODAY for one of the very interesting

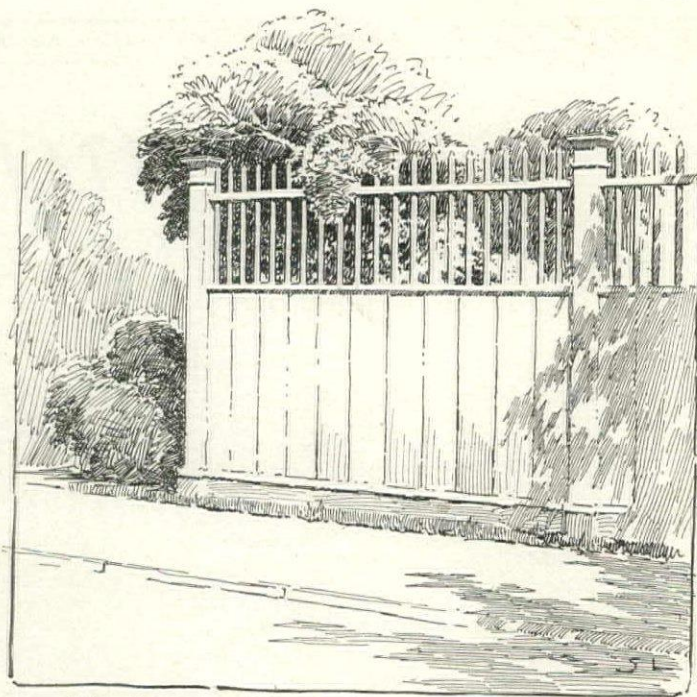
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of the Internationally famous Cypress Pocket Library. In it you will find specifications and FULL-SIZE WORKING PLANS to build the "California bungalow" shown above. It was designed especially for us and our friends by one of America's cleverest architects, who knows how small homes should be. You will be delighted with it. The book also contains many excellent reasons why Cypress vitally affects the value of your building investment. Cypress "the Wood Eternal" reduces depreciation to the minimum. Send a postal for **VOL. 18 TODAY.**

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When the garden adjoins the street, or where semi-privacy is wanted, a fence paneled solidly below, with pickets above, is a very desirable type

## When You Plan Your Garden

(Continued from page 56)

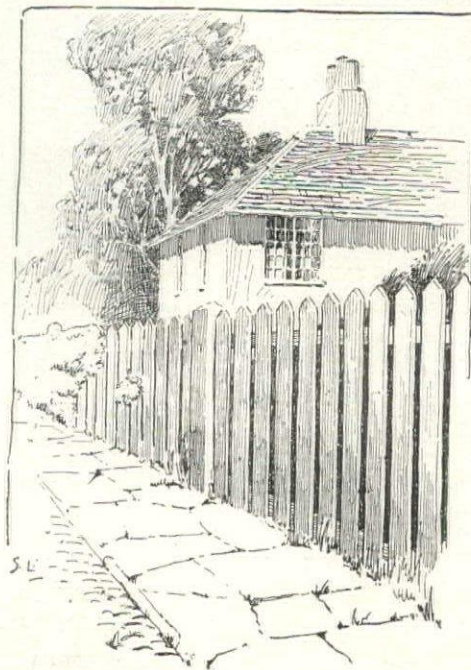
they are susceptible. On the small place, where space is limited, they take up less room than any other kind of enclosure. And when it comes to cost they will be found to be surprisingly low.

Just here it might be well to speak a word for the wire fence. It should not be banished without trial, for it has its place in the scheme of the gardens and grounds along with its other more decorative relatives. When it is well made of a strong, galvanized mesh, and supported between stout posts of wood or steel and, last but not least, covered with such a variety of vines that at no season of the year will it stand forth in all its stark efficiency, it can be used to mark and protect the less important sections of the site not only appropriately but with decided effectiveness.

There are practical reasons for almost all fence designs. In some fences the lower palings are spaced more closely together than the upper ones. That is to keep out marauding small animals that are unable to climb to the wider

spaces above. In others the diagonal members of the fence are made prominent in the design. This is to provide additional strength in cases where the railings, or horizontal members, are not of a size to insure the utmost stability. Just so the occasional necessity for solid panels below or the use of wide, closely spaced palings above is obviously done to some definite purpose. The thing is to let your fence meet its practical requirements first, and then from its essential character and construction to work it into a design that is both attractive and serviceable.

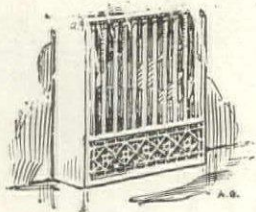
What is extremely important is that any part of the fence which touches the ground should be thoroughly coated with creosote. It is a good plan, if it is not too expensive, to imbed the upright posts in concrete. Another method of support is to run two or more firmly attached iron rods down from the sides of the post into a concrete foundation. This avoids the possibility of the wood of the post rotting away in the concrete and, in certain localities, effects a saving in lumber.



With English cottage types of houses fences may be left unpainted or stained with creosote, and the palings, rails, and posts may be perfectly simple

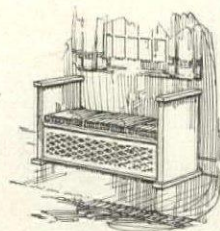
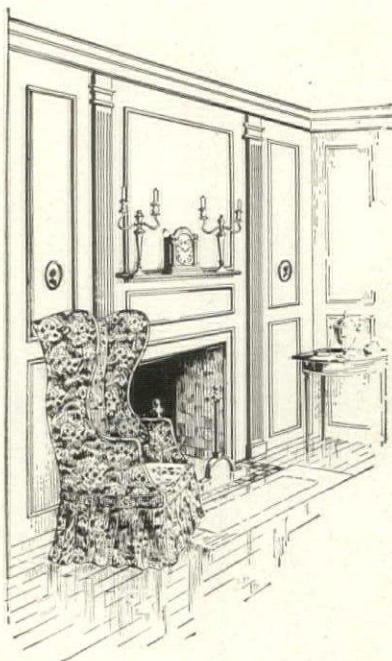


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Strange, isn't it, how we put such stress on the joys of having a fireplace, of its friendliness, its comfort, its sentiment side, and then consent to having radiators obtrusively setting about in all their abject utilitarian emphasis.

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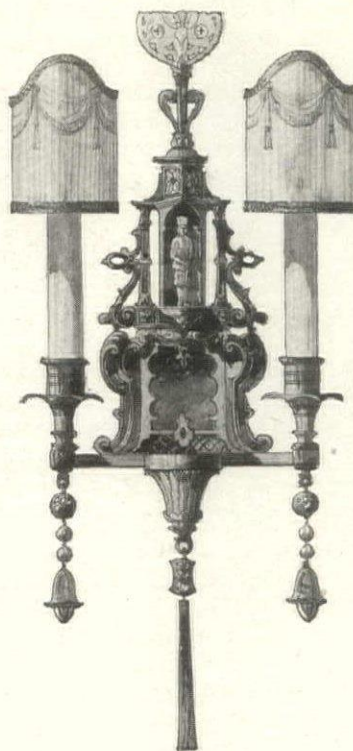
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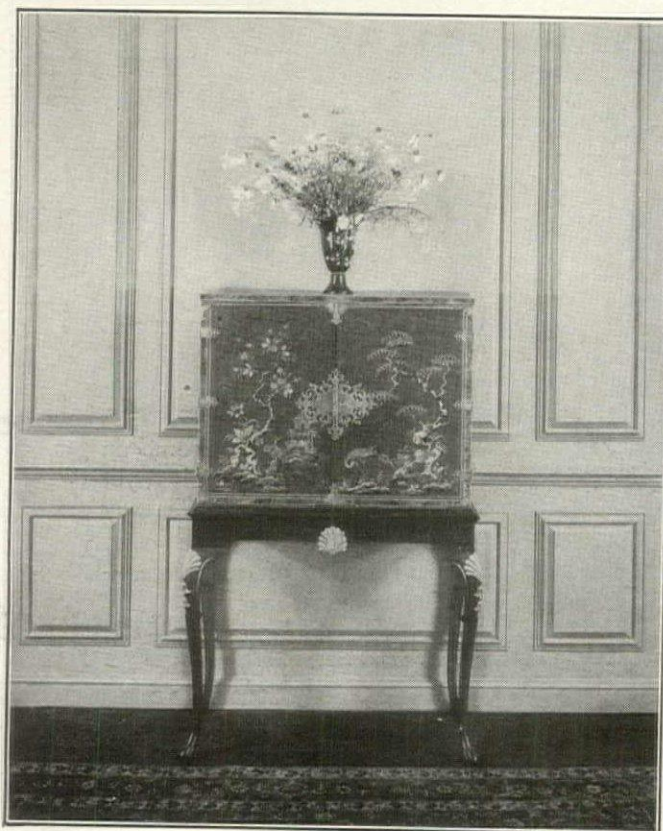
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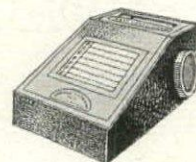


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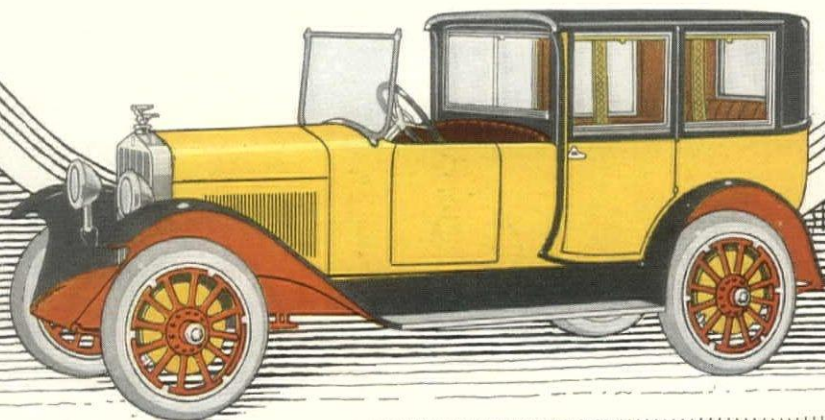
*Brougham Coupe Cabriolet  
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THE Voiture de Ville is a familiar sight in the capitals of Europe. It is the approved conveyance for the man of affairs and for the woman of fashion. It is designed for city streets, for dense traffic, for personal convenience, for economy of operation. It is appropriate, distinctive, ideally suited to its purpose.

It is to meet the demand in American cities for an appropriate town conveyance that The Rubay Company has designed and produced its Voitures de Ville along European lines. The Léon Rubay is entirely French designed and built with the exact craftsmanship for which that nation is noted. The best of American engineering skill has adapted the design to American standards.

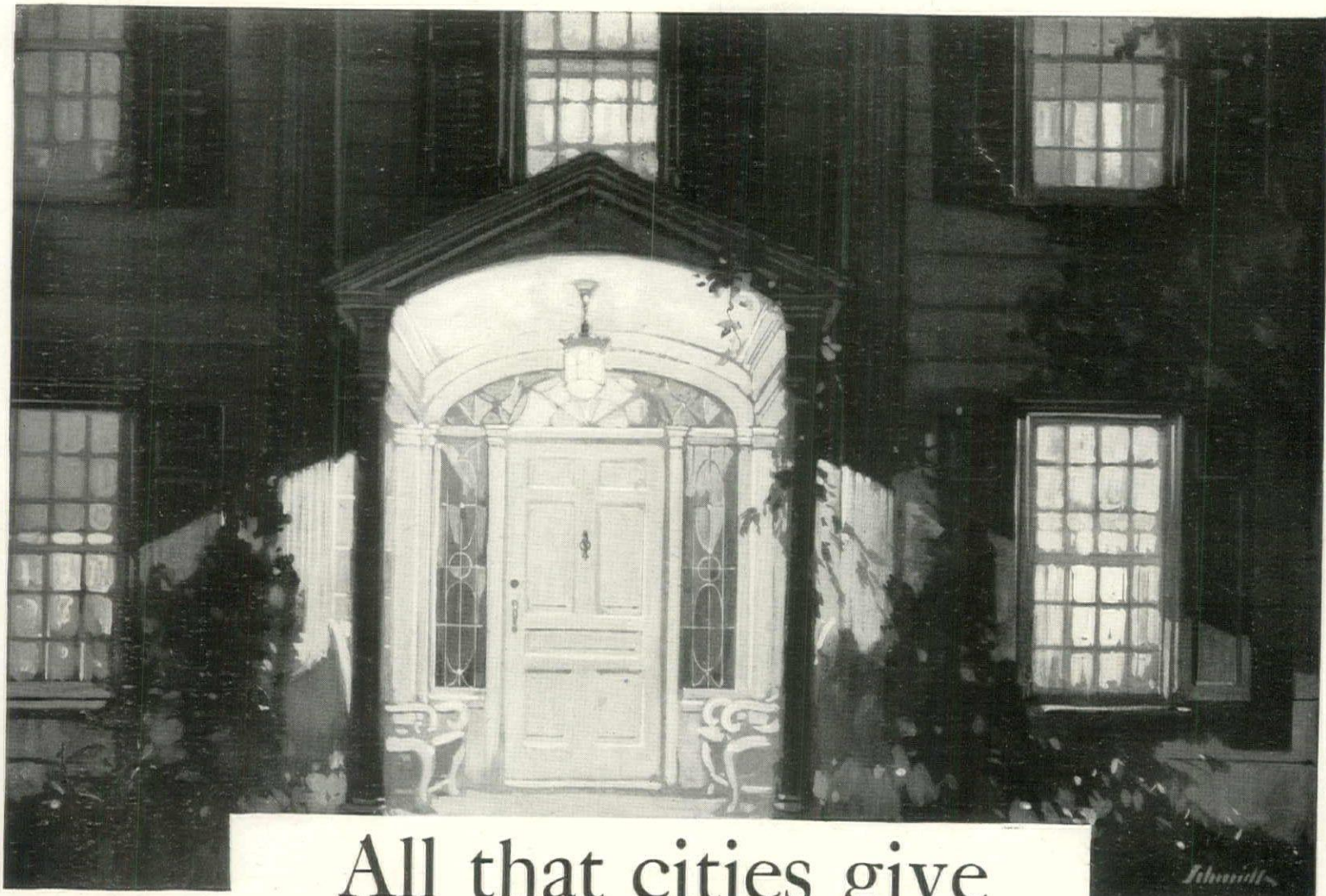
The Rubay motor is the high speed type, with long stroke and small bore, developing a wide range of power. It is extremely flexible, getting away and picking up speed immediately. It develops only such power as is needed; from ten or twelve horse for city use, to thirty-eight or forty for fast suburban driving or climbing hills. The *four wheel brakes* add a tremendous factor of safety in congested traffic.

*The Léon Rubay Voitures de Ville will be exhibited for the first time at the New York Salon, December third to ninth.*



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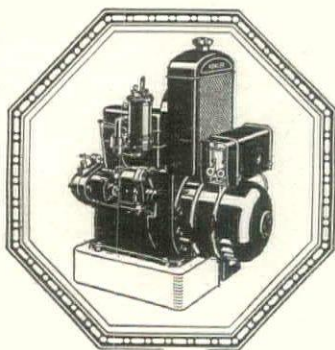
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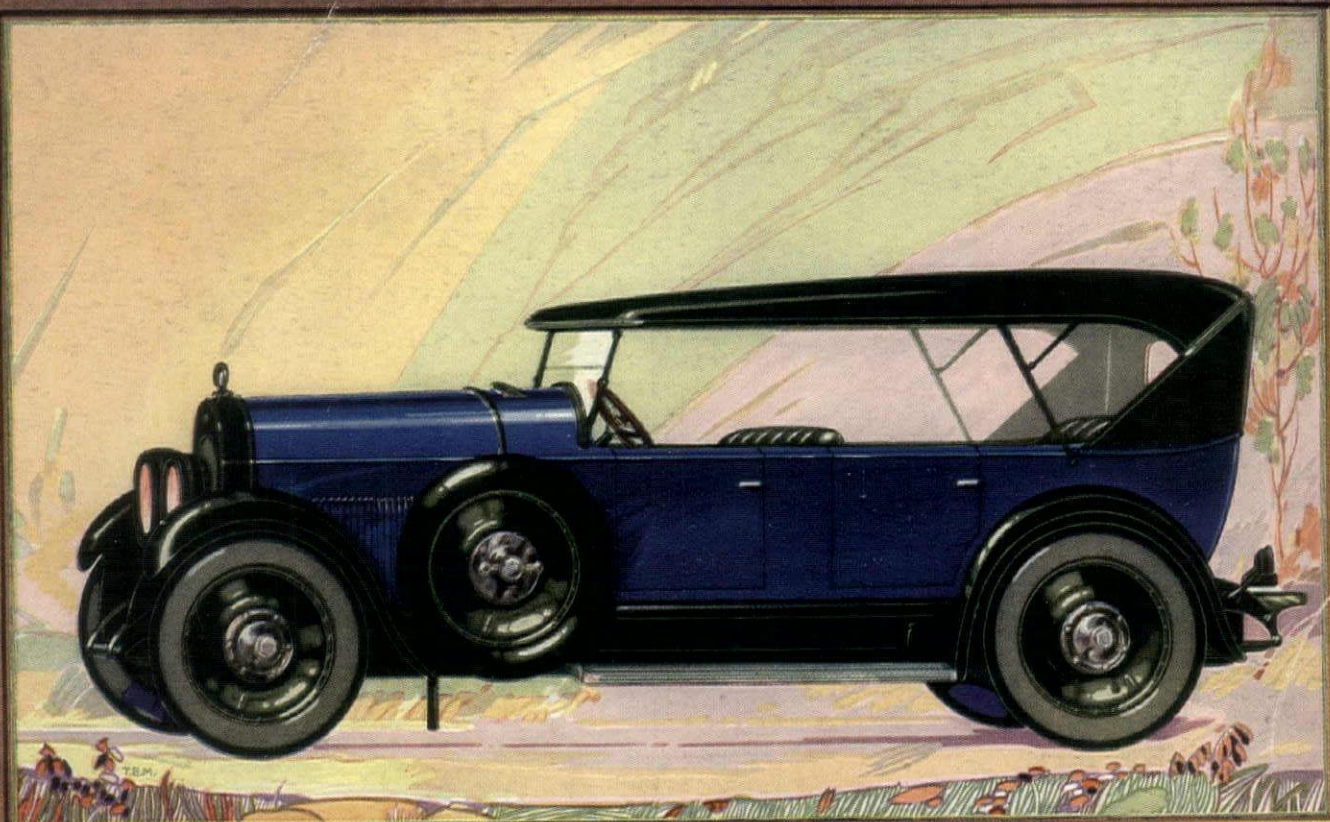
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*Look for the Name "Pyralin" on Every Article for dressing table and travelling bag—your assurance of life-long service.*



**C**LEAR and golden as a topaz are these delightful articles of Amber Pyralin. The La Belle pattern as well as Du Barry (here illustrated) is made in Amber Pyralin, Shell Pyralin and Ivory Pyralin, either with or without decoration. Descriptive booklets on request.



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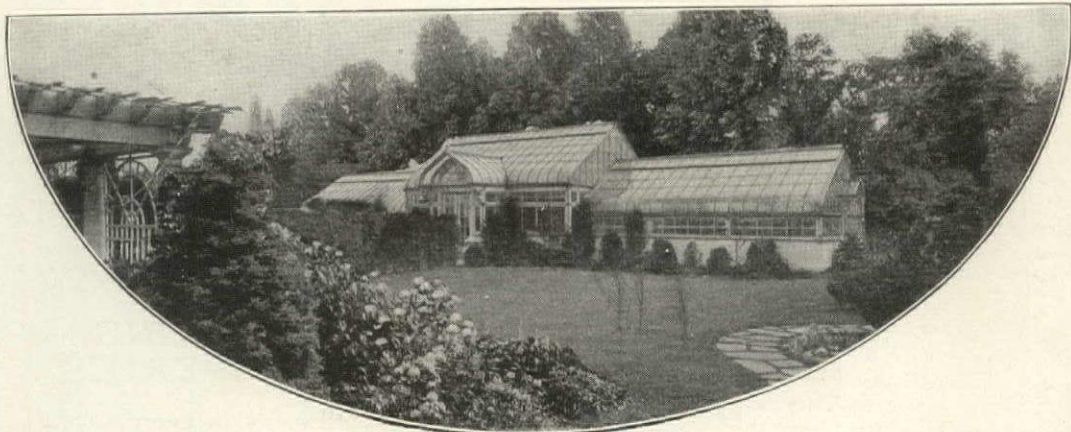
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Locations where the conditions will be best for the production of blooms, and at the same time fit in attractively with your general layout scheme. For half a century and more, we have been locating, designing and building the finest of the country's greenhouses. Printed matter if you wish it.

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Little Bldg.  
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Living Trees for Christmas Gifts

A real live Christmas Tree will add to the joy—and decorations—of the holiday time. After the festive season is over the tree can be planted outdoors, to remain for years to come a living memorial of the holidays.

A live Christmas Tree makes an unusual and appreciated gift to a friend—a daily reminder of the donor, growing in value each season. We can send the live Christmas tree to any point (express charges collect) at these prices:

3-ft. tree	\$3.75	6-ft. tree	\$11.00
4-ft. tree	5.75	7-ft. tree	15.00
5-ft. tree	7.75	8-ft. tree	18.00

Orders should reach us before December 15th.

Decide now where you will plant the tree after the holidays; mulch the spot 6 inches deep and 4 feet across to keep out frost. Soak the ball of roots when planting, but do not remove the burlap.

HICKS NURSERIES

Box H,

Westbury, L. I., New York

Kunderd Gladioli

New Year Thrills!

When I looked on the wonderful new Gladioli in my fields the past summer I realized the powerlessness of printed words to tell the story that my eyes feasted upon! How can I express to you the "Joys of the Glads" that have been my life's hand-work—the children that have outdone my dreams?

Can you sense your emotions when you see in your own garden the unfolding blooms of these glory-creations? Never has nature done more marvelous coloring, more sublime type-perfecting! And, remember my Gladioli are unfailing—they're so easy to grow!

Free Catalog by Return Mail

The best color-printing money can buy has been put into my 1923 catalog to give you a hint of the new Kunderd-created ruffled and plain petaled varieties. Send for it quickly! The alluring pleasures the catalog provides old and new friends; the cultural help it offers and its encyclopaedic data make it an immediate necessity to every flower grower. Write to-day—NOW!

A. E. KUNDERD, Box 2, GOSHEN, INDIANA, U. S. A.  
The Originator of the Ruffled Gladiolus





# Clear vision

**EXACTLY** three by the tower clock. It is a full half mile away but there's no mistaking the time.

Yet there were times when they found it necessary to raise the window to secure clear vision. Then they replaced the ordinary glass with *American Window Glass*, superior in clearness, strength and beauty. It was a matter of common sense and the advantages far outweighed the small cost.



**AMERICAN Window Glass**, identified by the above mark which appears on every case, is distinctly a quality product made and graded according to fixed standards. In both single and double strength it meets the most particular requirements. For every glazing purpose you will insist that the best be used. It cost no more.

**AMERICAN WINDOW GLASS CO.**

GENERAL OFFICES: PITTSBURGH, PA.

BRANCHES IN PRINCIPAL CITIES



## Where there are Smokers

—there are ashes and often untidy ash-trays. But they don't remain untidy in the home that's Kernerator-equipped. For the Kernerator thrives on cigar ashes, broken crockery, wilted flowers, tin cans, garbage and other household refuse. Dropped into the hopper door in the chimney flue, they fall into the brick incinerator below. Non-combustibles are removed with the ashes. No operating cost, for the refuse, itself, is the only fuel required. The Kernerator saves time and steps, eliminates the insanitary garbage can, prevents the collection of inflammable refuse. What other household convenience serves so well?

Ask your architect or write for the interesting, illustrated Kernerator booklet.

**Kerner Incinerator Company**

1025 Chestnut Street

Milwaukee, Wis.

**KERNERATOR**  
Built-in-the-Chimney

Reg. U. S. Patent Office

# SHAPCO RADIATOR SHIELDS-

**Perfect Protection**

*for your*  
**WALLS  
DECORATIONS  
and DRAPERIES**

**A necessity in every  
modern home**

Prevent smudges and discolorations on walls over radiators and protect interior decorations.

Give refinement and tone to unsightly radiators.

Three styles of tops:

**GLASS  
MARBLE  
METAL**

Illustration shows Marble Top Type with **PATENTED DUST TRAP** lowered for cleaning. When released it automatically closes out of sight under top.

Consult your heating contractor or interior decorator about installation; or write us for full information and name of nearest dealer.

**SODEMANN HEAT & POWER Co.**  
2300-2308 Morgan St., ST. LOUIS, MO.



Residence of S. D. WEIL, Cleveland, Mead & Hamilton, Architects

# CRITTALL

*Steel  
Casements*

for artistic residences and  
other substantial buildings

Made in varied designs  
to meet all conditions



**CRITTALL CASEMENT WINDOW Co., DETROIT**  
Manufacturers



# The Richmond Pattern

STERLING SILVER

THE charm of Old Virginia's aristocracy is in this Richmond pattern of solid silver. Colonial simplicity is relieved by gracious decoration.

If you would like to see what other articles in this complete line look like, send to us for a leaflet which pictures some of the most popular pieces of the Richmond design. Your jeweler will have them or can easily get them.

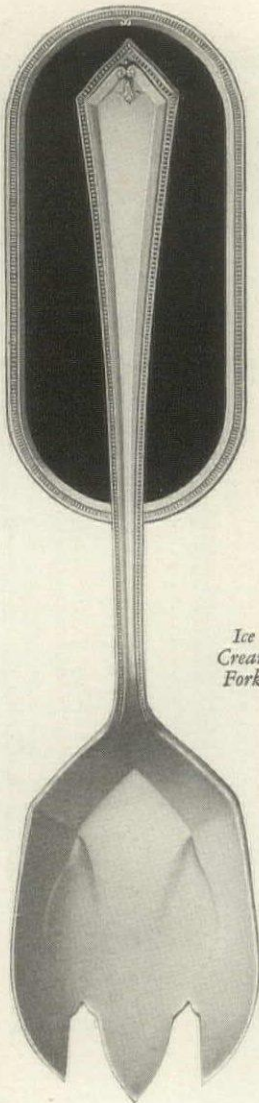
ALVIN SILVER COMPANY  
20 MAIDEN LANE, NEW YORK

*Also Makers of Long-Life Plate*

## ALVIN

SOLID SILVER  
(STERLING)

Ice  
Cream  
Fork



# TODHUNTER

FIREPLACE  
EQUIPMENT  
ANDIRONS  
FIRE-TOOLS  
FUEL HOLDERS  
FIRE-BACKS  
LANTERNS  
FENDERS  
TRIVETS  
BELLOWS  
ETC.



HAND  
FORGED  
IN OUR  
OWN SHOPS

*Illustrations  
upon request*

## Quaint & Useful Gifts

ARTHUR TODHUNTER

414 MADISON AVENUE BETWEEN 46TH & 49TH ST. NEW YORK

## The Finer Jewels and Precious Merchandise

For nearly a century it has been the privilege of this house to serve patrons seeking Christmas Gifts of rare excellence. If you have failed to find the exact pearl necklace, the jewel, the watch, the article of silver or other artistic object desired, you are invited to write to this store.

Information, illustrations or approval selections willingly and promptly forwarded.

JEWELRY  
SILVER  
WATCHES  
STATIONERY

## J. E. CALDWELL & Co.

PHILADELPHIA



*A Refinement of the Barnyard Lantern—that can be hung when ceilings are low*

## CASSIDY COMPANY

INCORPORATED

*Designers and Manufacturers of Lighting Fixtures  
Since 1867*

101 PARK AVENUE AT FORTIETH STREET  
NEW YORK CITY





## THE BRAMBACH BABY GRAND

IN design, this charming little Grand Piano presents an appealing combination of dignity and daintiness. Its pleasing proportion and architecture lend refinement to any home. Its tone is delightfully amazing, rich and sparkling clear in the treble; full and sonorous in the bass. Its amazingly responsive touch is a constant delight to both student and master.

### *The One Beautiful And Everlasting Christmas Gift*

The Brambach Baby Grand answers the wish of every woman who has a home; it is the dream of every girl who hopes to have a home. It is the Christmas Gift Supreme. The Brambach Baby Grand occupies only the space and costs only the price of a High Grade Upright Piano.

*The Brambach Baby Grand is displayed and sold by leading Piano Merchants everywhere. If you do not know your dealer, let us send you a Brambach Catalog, and a paper pattern, which shows exactly the small space requirement of this charming little instrument. Both are free at your request.*

FILL IN AND MAIL THE COUPON ↓

**Brambach Piano Company**

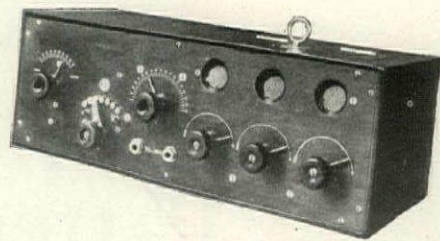
Mark P. Campbell, Pres.

645 West 49th St., New York City

Kindly send me the Brambach Catalog and Paper Pattern

Name.....

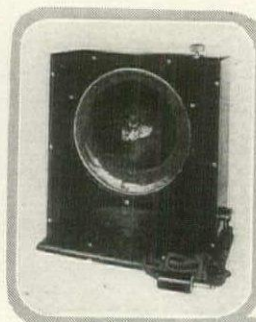
Address.....



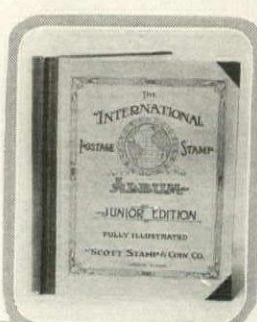
2136. An excellent high power long distance radio receiving set is \$100 exclusive of head phone, tubes and batteries

## GIFTS FOR THE SMALL BOY

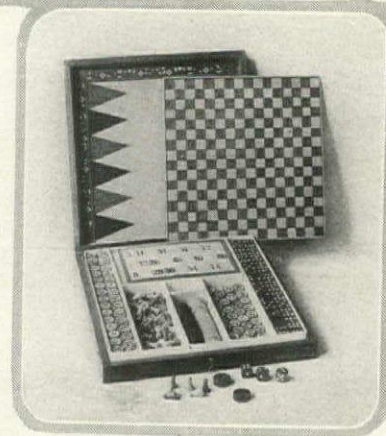
Kindly Order by Number  
Check should accompany order



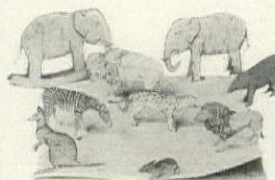
2138. This sound cabinet, if used with the radio set secures perfect reproduction of the voice and music, \$40



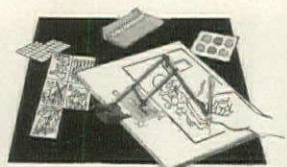
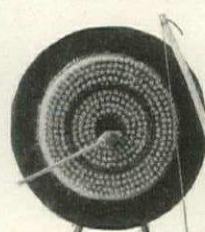
2137. This stamp album provides space for stamps of the 19th and 20th Centuries, \$3



2139. A box containing euchre, lotto, dominoes, backgammon, puff, the mill and draughts is \$3



2140. These paper cut-out animals will stand alone. Eight for 25c. 2141. Target, two bows and four arrows are \$1.49



2142. A picture may be drawn three times its size with this panograph which comes with drawing paper, and crayons for 39c.



2143. No nursery is quite complete without this amusing Noah's Ark painted yellow with a red roof and green wheels and its collection of realistic animals. It is 13" long and 7" high. The price is \$1





## Real Bathroom Luxury

**F**AIRFACTS China Accessories built in the walls complete the luxury of the bath. They create a note of refinement that will be a perennial satisfaction to you. Plan to have Fairfacts Fixtures installed when your house is built. They will last as long as the house itself and

being made of china will not crack or stain.

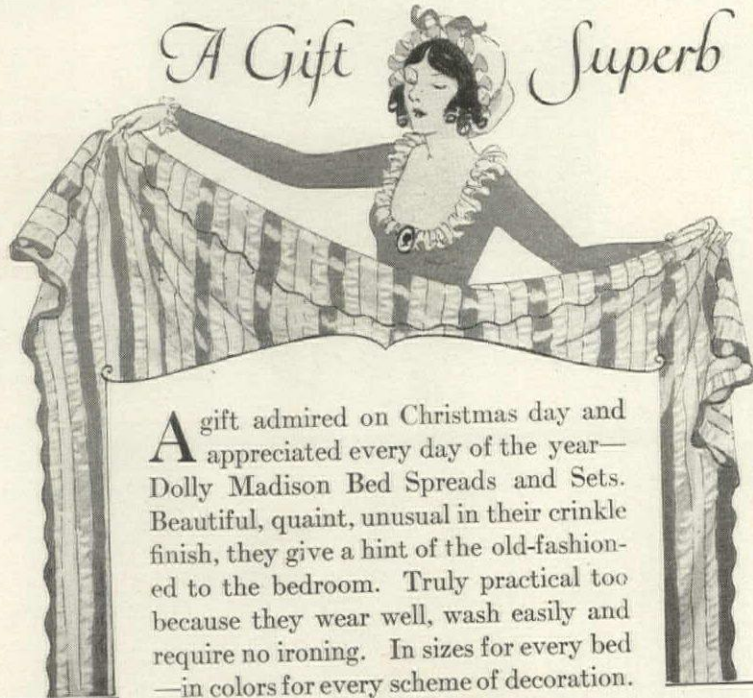
Fairfacts Accessories include soap dishes, tumbler and tooth brush holders, towel racks, shelves, paper holders, sponge holders and safety grips. We shall be pleased to send you our booklet, "The Perfect Bathroom."

THE FAIRFACTS COMPANY, INC., *Manufacturers*  
234 West 14th St., New York City

## Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS

## A Gift Superb



A gift admired on Christmas day and appreciated every day of the year—Dolly Madison Bed Spreads and Sets. Beautiful, quaint, unusual in their crinkle finish, they give a hint of the old-fashioned to the bedroom. Truly practical too because they wear well, wash easily and require no ironing. In sizes for every bed—in colors for every scheme of decoration.

Ask at the leading stores for Dolly Madison Spreads or write us for name of nearest dealer and booklet describing other uses of Dolly Madison Crinkle Cloth.

**George Royle & Co.,**

*Manufacturers*

Frankford, : : Philadelphia

## DOLLY MADISON

Bed Spreads

16 inches high. Made of brass and medallium. 10 3/4 inch parchment shade, brass-bound. Fitted for electricity. Complete, ready for bulb. Wiring is inside the seamless brass shaft. Push button socket. Six feet of cord. Two-piece attachment plug. Special shade-holder, tiltable to various angles. (Weight, packed, is 5 pounds)

Finished in Ivory White with shade Golden Yellow; or in Statuary Bronze with shade toned in neutral Brown. Inner reflecting surface is Old Rose. Internationally known artists, a sculptor and a painter, created the design and a recognized authority on architecture and decoration approved it. The design harmonizes in almost any surroundings.



Collectors, experts, owners of sumptuously furnished homes, men and women of recognized taste and discrimination, have doubted—(just as you perhaps may doubt)—the possibility of getting a really good lamp at a price so unbelievably low as \$3.50.

We have submitted this lamp to them, on approval. They have had the privilege of returning it.

They have not done so. On the contrary, they have ordered more, and have expressed amazement at the values the League can offer.

### MONEY-BACK APPROVAL DECORATIVE ARTS LEAGUE

175 Fifth Avenue, New York City

You may send me an "Aurora" lamp and I will pay the postman \$3.50 plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money \$3.50 in full.

State finish desired.  
(Ivory or Bronze)

Signed \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_

We will also register you as a Corresponding Member of the League (without cost or obligation either now or later)—to receive news of really artistic things for Home Decoration.

(CW)

If you prefer, you may cover the shade with silk to match its surroundings exactly.

We invite you to compare this lamp with others costing from \$7 to \$20.

DECORATIVE ARTS LEAGUE; 175 FIFTH AVENUE, NEW YORK CITY



A charming bedroom suite of seven pieces, Louis XVI, in chocolate brown walnut. Retailing at \$450. Courtesy of Young's, Cleveland, Ohio.

## PERMANENT BEAUTY

if it is real walnut

Real walnut is always a life-time purchase, an heirloom for the family. Well-made walnut furniture never becomes rickety, for it is the most stable of woods. And as the characteristic rich color of walnut is in the wood, it does not show dents, scratches, worn or dull spots, as artificially-colored woods are prone to do. Its lustrous surface never loses that limpid depth so delightful to the eye.

Let us send you free copies of "The Story of American Walnut" and "Real Walnut Furniture." They are interesting and instructive—the latter a valuable guide for furniture buyers. This memorandum coupon is to help you select the best real American Walnut Furniture. Use it.

AMERICAN WALNUT MANUFACTURERS' ASSN.  
Room 725 616 South Michigan Blvd. Chicago, Ill.

## AMERICAN WALNUT

### How to Identify Real American Walnut

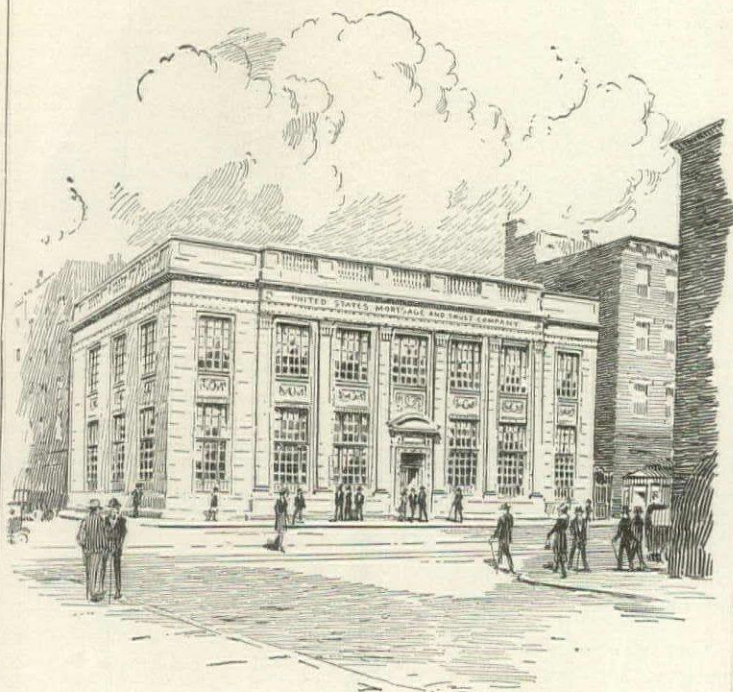
Three things to remember in buying walnut furniture:

1. Ask if it is real walnut—if all exposed surfaces are real walnut.
2. Walnut has characteristic pores which appear on the surface as fine pen lines, dots or dashes, easily visible to the naked eye. Substitute woods do not show these lines, dots or dashes distinctly.
3. Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.

Cut out this memorandum for future reference



At MADISON AVENUE and 74TH STREET



HERE is pictured the new building of the Madison Avenue Branch of the Company—not really a branch office but the headquarters of the Company in the district adjacent.

The Directors determined to house in this building a complete banking unit. Their purpose has been accomplished and comprehensive banking, trust and safe deposit facilities and the services of an enlarged staff are now placed at the disposal of residents and business interests of the neighborhood.

A handsomely appointed Women's Department, with reception room, and separate tellers' windows provide every comfort and convenience for women patrons.

*You are cordially invited to inspect the new offices.*

## UNITED STATES MORTGAGE & TRUST COMPANY

Capital, Surplus and Undivided  
Profits Over - \$7,000,000

Main Office: FIFTY-FIVE CEDAR STREET  
Branches: BWAY. AT 73<sup>D</sup> ST. 125<sup>TH</sup> ST. AT 8<sup>TH</sup> AVE.

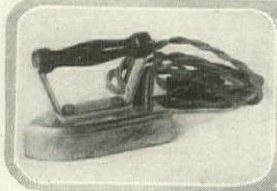
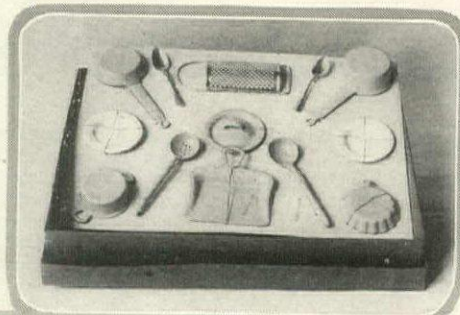
NEW YORK

2144. A box of colored wooden beads, square, round and oblong, with colored cord to string them on comes for 50c.

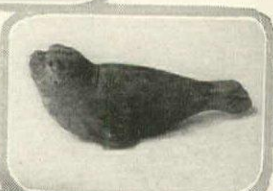


## MORE GOOD TOYS

*Check should be made out to the House & Garden Shopping Service*



2145. The doll's kitchen set above is painted blue \$1.25



2147. The rubber seal above makes the most amusing of bathtub toys. 8" long, \$1



2146. For pressing dolls' clothes comes a very small electric iron. It is priced at \$2

2148. A doll 7" high and her wardrobe stamped to be cross-stitched comes for \$2.50



2149. This white woolly cat when wound up meows as he goes along, \$1.25



2150. Most complete is this paper doll outfit which contains jointed dolls, patterns, crepe and tissue paper of different colors, paste and a variety of trimmings. The price is \$1



## Tobey-made Furniture



**T**ENDER and soft places in fine woods demand hand surfacing to prevent gouging, hard streaks require extra scraping; no machine can here take the place of skilled hand workmen. Such treatment gives Tobey-made furniture its lustrous finish—a natural blending of primal beauty and cultivated charm. Send for Brochure 4.

**The Tobey Furniture Company**

Wabash Avenue  
CHICAGO

Fifth Avenue  
NEW YORK



A particularly rare type of Chippendale arm chair. One or a pair of chairs such as this are almost a necessity in a well furnished English room.

## P. JACKSON HIGGS

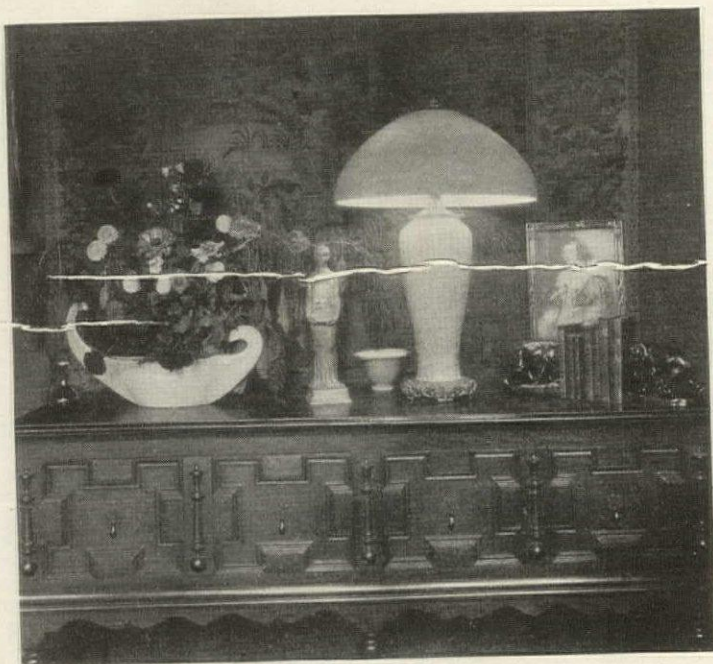
*Works of Art*

Panelled Rooms

Furniture, etc.

11 East 54th Street

New York City



## ROOKWOOD

Solves the problem of the selection of acceptable HOLIDAY GIFTS which reflect good taste. Call upon our agent in your city or write to us direct.

THE ROOKWOOD POTTERY COMPANY  
Rookwood Place, Cincinnati, Ohio

## Globe-Wernicke Apartment Sectional



You will want to see the new Apartment Sectional—a low, graceful bookcase proportioned to the modern home. Its decorative possibilities are unusual. Globe-Wernicke planned it so. In all the period designs you find it equally attractive—skillfully made, its dust-proof doors the silent guardians of your book treasures. See it almost everywhere!

Now at the holiday season—books and bookcases are in mind. Every fortunate American family enjoys books now-a-days and a good bookcase is rapidly filled! Globe-Wernicke Sectional Bookcases are "built to endure" and designed to grow.

**The Globe-Wernicke Co.**  
Cincinnati

New York Chicago  
Boston Philadelphia  
Washington New Orleans  
Detroit Cleveland  
St. Louis

"The  
Heart  
of the  
Home"



## ON HOUSE &amp; GARDEN'S BOOK SHELF

"Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius. Doubleday, Page & Co.

Duncan Phyfe is being honored with the first one-man show ever given an American craftsman. Being our greatest craftsman, he profoundly deserves the honor extended to him by the Metropolitan Museum of Art in New York. How much he would have enjoyed such an exhibition when he was making fine mahogany furniture down in his little shop on Fulton Street in 1817. Even in those days he was quite an important person. He knew Sheraton from Empire—partly by imitating them both so assiduously. And the lumber trade respected him; down in the West Indies, Cuba, Santo Domingo, the finest trees felled were promptly labeled "Phyfe," and held to the order of the New York furniture maker, and that was fame indeed a century ago.

The revival of interest in American furniture of the early part of the 19th Century has not only brought about this remarkable exhibition at the Museum (of somewhat over one hundred pieces) but it has given us a very complete and beautifully put together book on the "Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius, the assistant curator of the Museum's Department of Decorative Arts. This book gives a fine review of Phyfe's best work and has a delightful opening chapter devoted to the early history of New York City, sketching with a light touch the social and political conditions of Knickerbocker New York, in the midst of which Duncan Phyfe produced the best furniture of his age; so far as craftsmanship is concerned, the best furniture ever made in America. Though for sheer beauty and originality, it does not really compare with the early Colonial furniture, those simple, dignified, reticent achievements of the cabinet-makers of New England and the South.

It is curious how Duncan Phyfe managed to achieve a certain style that is recognized as his accomplishment, for it is difficult to think of a single piece of his craftsmanship that is wholly original. He always brings to mind Hepplewhite or Sheraton, whose books had just been published in England when Phyfe began to work in a large way. Chippendale influenced some of his designs, and then later the French cabinet workers completely controlled his mind, though in every instance you feel that the French cabinet-makers would have done something quite different. Until the very end of his work, Duncan Phyfe preserved a lightness of feeling, a genuine desire to suit his furniture to American decoration and a great respect for his occupation. It is interesting to trace the change of his best work from Hepplewhite and Sheraton to what is now called the American Empire. Mr. Cornelius wisely avoids showing Duncan Phyfe's Black Walnut Period which lacked taste, beauty, everything, except good craftsmanship. It is greatly to his credit that even the most hideous of the models that came from his shop were executed with integrity, ingenuity and good workmanship. One notes with interest Duncan Phyfe's appreciation of his own excellent work. There were no sales in his shop, no making of inexpensive pieces to keep his workmen busy.

Mr. Cornelius presents several charts showing the detail which characterizes Duncan Phyfe's furniture and which enables the connoisseur to establish the identity of the work of this craftsman, who did not often sign his pieces. Fortunately, certain details of his work were very intimate to him and these details were repeated so often in his various models that they really established a style which is known as the Duncan Phyfe period. It is impossible to go into a description of what constitutes this style, but we heartily recommend to every lover of American furniture and every appreciator of Duncan Phyfe, Mr. Cornelius' book, not merely to read, but to study, and to memo-

rize if one intends to become an authority as a writer, a decorator or a craftsman.

"Truly Rural," by Richardson Wright Houghton, Mifflin Company.

It seems very mete and right that the editor of House & Garden should also have a house and garden "in the flesh," as it were. For how could a man so eager readers the best way to build and furnish a house, just how to plan and plant a garden with authority unless these words were born of actual experience, of heartbreak and ecstasy?

In a fascinating book bound in apple green, Mr. Wright sets forth in humorous yet serious vein, the fashioning of his own home. The house itself he did not build. A Connecticut carpenter, eighty years ago, "built it out of a book to please his wife." And his wife should indeed have been pleased, for he copied exceedingly well the quaintest, possible presentation of a little pure Greek temple, and set it on a hillside with tall green trees about it across the road from a beautiful New England evergreen pasture. Of the buying of this house Mr. Wright tells in his opening chapter.

He had been told that the Farr place near New Caanan was for sale. "As he began to climb that steep hill" he says, "I was conscious of exploring an unknown land—the road was very muddy and the rain dripped off the rim of my hat. Had it been winter, I thought, the water would have frozen into icicles, which would have made a pretty design for a hat such as she could wear to advantage. Warm eyes shining behind crystal icicles dangling from a wide brim. Charming!—At the hill we stood solitary and enraptured."

It was in this mood that the house was bought and furnished and the garden enlarged and planted and the lovely home achieved. Although at intervals the new homemaker would stop in the plowing of a field or the building of a pergola or the planting of a rose garden, questioning "just why do people want to live in the country." A question which he answers in the last paragraph of his book delightfully when he decides "that the mansion of Heaven will be not unlike this Greek temple with a bay window, those gardens not unlike these seven acres, more or less. For, we shall make our Heaven where we have sown our purple longings."

The various chapter headings of Mr. Wright's "story" humorously set forth the pleasures and the difficulties that were encountered along the happy way of a very personal and artistic kind of homemaking. One chapter is called "The Age of Miracles"—that of course, has to do with carpenters and plumbers and the fact that some work was actually accomplished by them. There is another called "The Tyranny of Closets and Books." Every homemaker will read this chapter with joy, for there never was a house, except perhaps Mr. Wright's, that did not have more books than closets. A delightful heading is "The Spring and Fall of Man"—spring of course, being hope, and fall, disillusionment—though there is never much disillusionment in this book of cheerful philosophy. For failure to this writer is a means of clearing the air, seeing things in their true light, just a chance to start over again, hurrying along to a new springtime. The last chapter is on Heaven, and that we have already quoted, but by no means adequately.

There is much quaint wisdom in the book, the presentation of many practical experiments. Lovely memories of old happinesses press into the most practical paragraphs, just as memories do in life.

Every one who thinks of making a home in the country and those who have accomplished their homemaking will read this book with alternate smiles and misty eyes; and also with the feeling that here are real lessons in homemaking and garden planting, easier to understand and more fruitful of results than dozens of technical books could furnish.



## The UNDYING CHARM OF COLONIAL FURNITURE

**N**O vogue of the moment ever can rival the lasting appeal of Early American Furniture. Its dignity and richness, its simple beauty and sincerity set it apart from any other style.

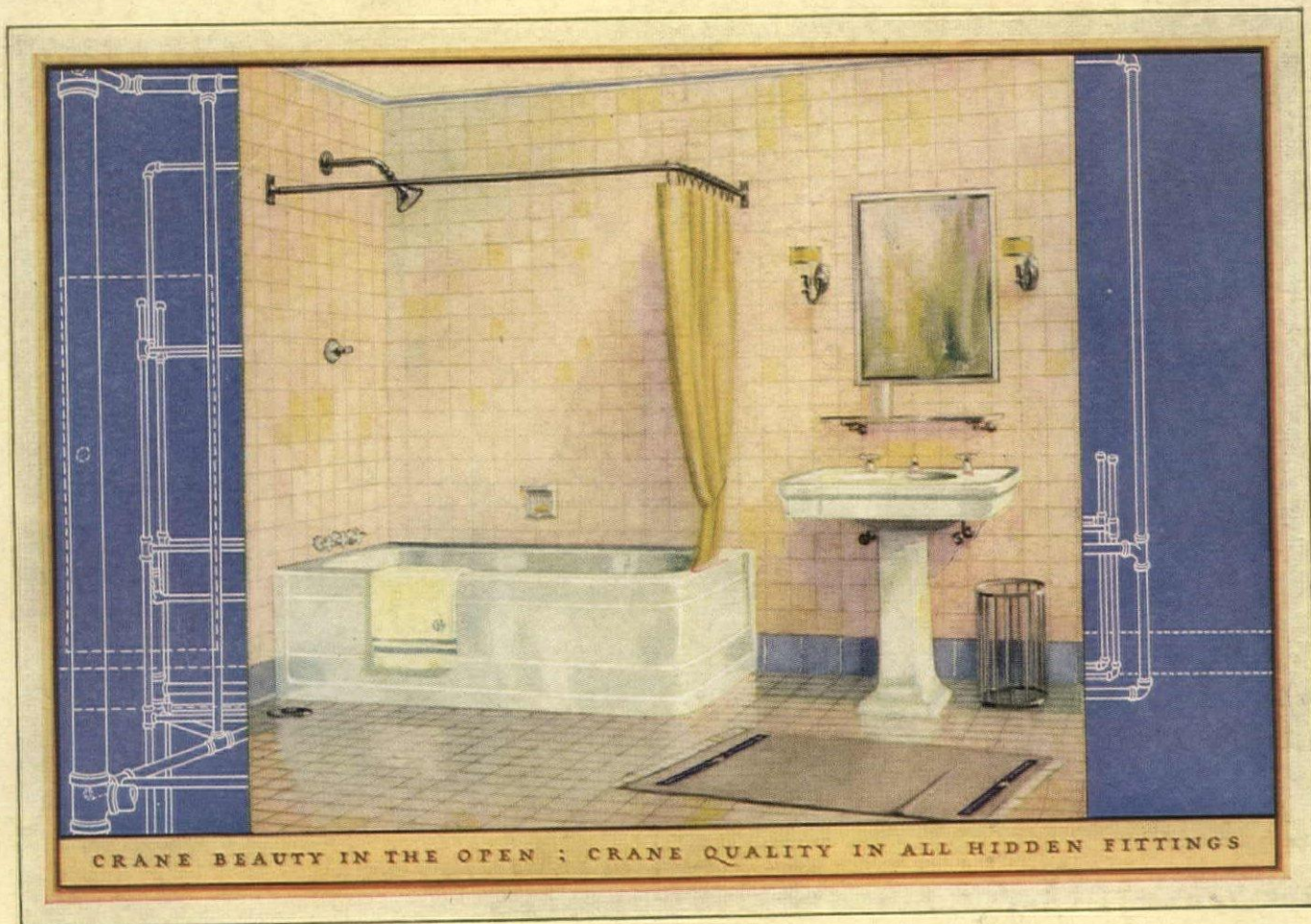
All the sentiment which surrounds this Furniture of our forefathers is reflected in our new book on American Colonial Furniture. Its illustrations and descriptions—more than 200 in all—are full of interest. A request will bring you a copy.

The Desk illustrated above is the famous Governor Winthrop Model, 38 inches wide. In the background is an exceptionally handsome and roomy chest of drawers.

Department C-12

**W.A. HATHAWAY  
COMPANY**  
WEST 45TH STREET  
YORK





In fine modern houses, service pipes for the water, steam and sanitation systems are usually buried, above the basement level, in walls and beneath floors.

To make this practice safe and guard against failures and stoppages which might involve costly removals, these concealed fittings must be of a design and

quality to insure continuous, smooth and dependable operation at all times.

Crane valves, connections and piping fulfil the most exacting of these requirements. In bathroom, kitchen and laundry, Crane visible beauty, comfort and convenience are coupled with Crane unfailing quality in all hidden parts.

# CRANE

GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVE., CHICAGO

*Branches and Sales Offices in One Hundred and Thirty-five Cities*

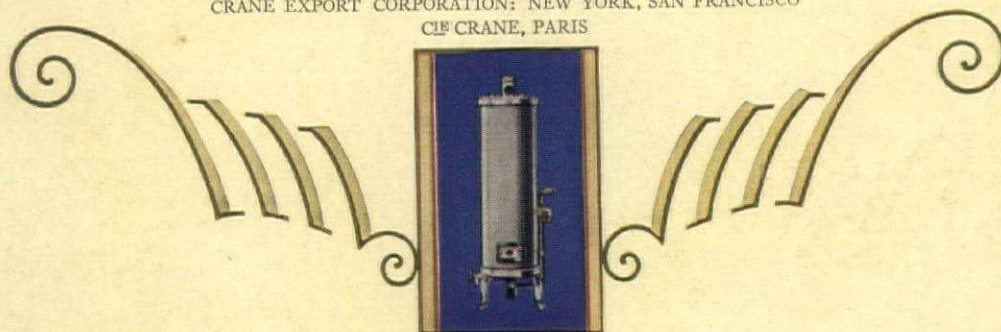
*National Exhibit Rooms: Chicago, New York, Atlantic City*

*Works: Chicago and Bridgeport*

CRANE, LIMITED, MONTREAL. CRANE-BENNETT, LTD., LONDON

CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO

CIF CRANE, PARIS







## More than a Gift—a Token of Love

Best loved are flowers among all Christmas Gifts, for they bring this message which flowers alone can impart—"You are held *best* loved."

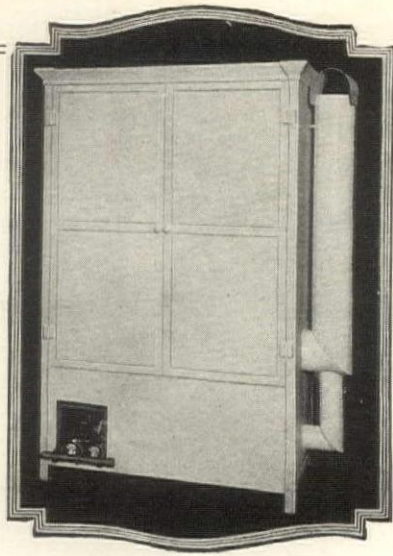
For flowers are universal messengers from heart to heart—an appeal that is spiritual rather than material. And this year you will be delighted to find at your nearest florist shop, that a more glorious profusion than ever awaits you.

*For your Christmas words of Love—*

***"Say it with Flowers"***

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### The Scientific Dryolette Every Day a Perfect Drying Day

**T**HERE'S no delay in drying, no extra steps, no carrying of heavy baskets of clothes, no unsightly clothes lines or clothes pins with the Scientific Dryolette. Installed in your laundry or basement, within arm's reach of your washer, it dries your clothes ready for ironing as fast as your washer can wash them.

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**W**ILL the coals burn and glow in the grate, sending their flickering shadows over the hearth as the kiddies watch for Santa?

Replace the three cold logs now in your fireplace with the warm glow from a Magicoal Electric Fire. It so closely resembles real fire that you can scarcely tell the difference. If you have only a dummy fireplace, Magicoal will bring to it the happiness of a real one, for no flue is needed. Just a turn of a switch and "firelight happiness" is yours.

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booklet.

Magicoal attaches to any lighting circuit and the operating cost is negligible. It will give you heat also, if you wish.

**Mayer Brothers & Bramley, Inc.**  
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Sole distributors for the U. S. A., H. H. Berry World Patents

**MAGICOAL**  
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Your Casements to be  
Satisfactory Must Not  
Rattle This Winter

### MONARCH Automatic CASEMENT STAY

makes your casement "stay put" at any angle, prevents slamming, holds securely without rattle even in the face of a strong wind. Can be applied to any casement, right or left, top or bottom, concealed or exposed. Satisfactory friction assured by a slight hand-turn of outer tube

Send for "Casement Windows," a book that points the way to casement satisfaction

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Quaint New England charm is woven into sturdy Pinkham Rugs, home-braided by the fifth generation of Maine weavers. Stretched on the floor of living-room, dining-room or hallway, these works of homely art give your furnishings inimitable atmosphere.

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### the W. Irving Forge, inc.

The nailheads at the corners are really screws made to reproduce old hand-forged nails. They come with every W. Irving fixture or may be bought separately.



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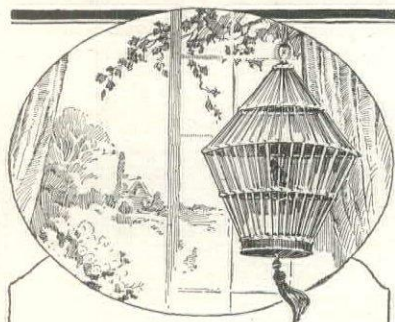
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STUDIO-219 E. 60th St.-NEW YORK

## Old French Scenic Wall Papers

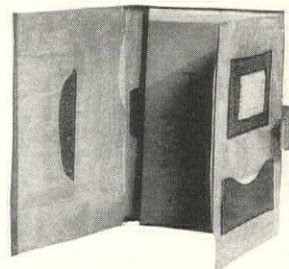
Until you have at least seen pictures of these unusual and distinctive wall coverings you can have no idea of their beauty. Imagine a room papered with what are, in effect, actual mural paintings by French artists of the Napoleonic era. How far superior they are to the wearisome repetition of the formal designs ordinarily used in wall paper.

You can now obtain papers by such famous creators and manufacturers as J. Zuber et Cie, Desfosse et Karth, and Isidore Leroy et Cie—depicting such subjects as Eldorado, Decor Chinois, Classic Landscape, Scenic America, Chinese Chippendale, Isola Bella, Fetes of Louis XIII. In the Chateau Country, Horse Racing, Italian Landscape, Psyche and Cupid, etc.

If your Decorator cannot supply  
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**Sole American Agents**

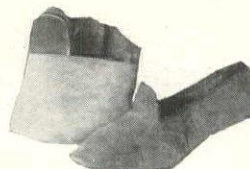


2159. Green, purple, blue or tan leather makes this writing case, attractively fitted inside, \$5

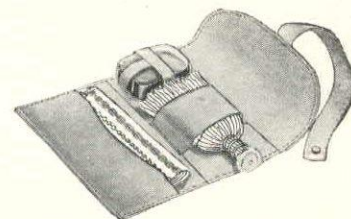
## GIFTS FOR THE TRAVELLER

*Kindly Order by Number*

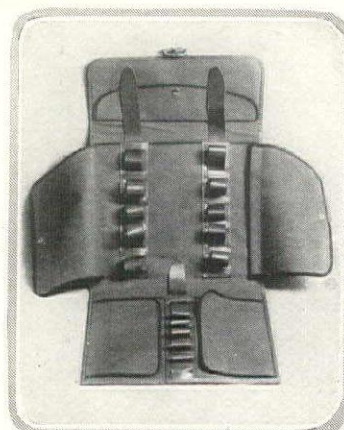
*These may be purchased from the House & Garden Shopping Service, 19 West 44th St. N. Y. C.*



2160. Pullman slippers in soft brown suede fit into a case 7" long. Kindly state size, \$7.50



2161. For motoring, a leather clean-up kit contains towel, soap-dish and whisk broom, \$2.75



2162. Very smart is this unfilled dressing case for a man, of black or brown cowhide, 9 1/2" x 8 1/2", \$6.50



2163. For travelling comes a small electric iron in a leatherette case, 5" high, 6" wide, priced at \$5.25



2164. The practical leather case above holds a man's soft collars. It is silk lined, \$4.95



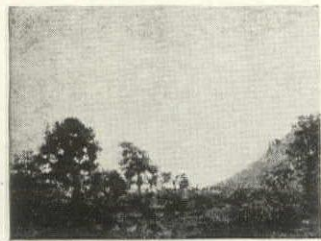
2165. For the motorist comes a comfortable automobile robe in attractive dark plaids. It is all wool and measures 60" x 80". The price is only \$7.50



# DIRECTORY of DECORATION & FINE ARTS

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45 West 44th St., New York



"The Afterglow" Ralph Blakelock

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**PAINTINGS**  
by  
**Ralph Blakelock**  
DURING DECEMBER  
Catalog on Request

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Have your evening clothes pressed and waiting on Night-rack.

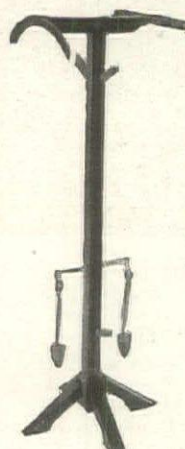
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Write for descriptive list.

L. B. Lawton, Skaneateles, N. Y.



2166. Monogram playing cards, green, red, blue and yellow. Two packs, \$4.50. No orders received after Dec. 15th

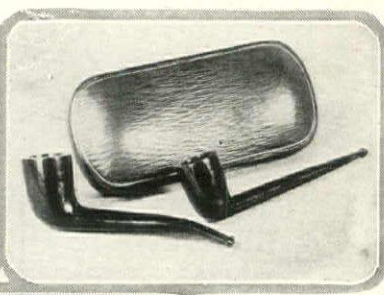
## FOR THE SMOKER AND CARD PLAYER

Kindly Order By Number

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



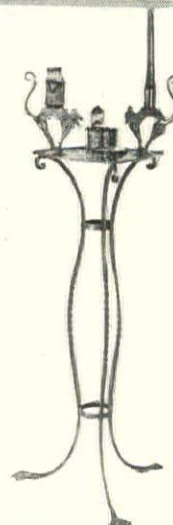
2167. This brown leather cigarette case is tooled in gold, \$5.50



2170. Two excellent pipes come in an attractive leather case for \$12

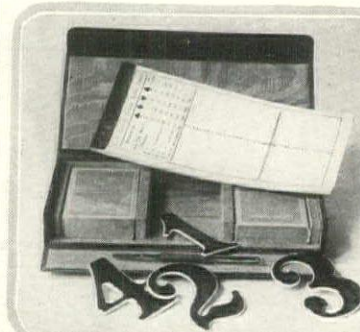


2168. Above is a carved ivory cigarette holder 5" long, priced at \$2.50



2171. For a man is this smoker's stand of wrought iron, \$16.50

2169. This attractive leather bridge set contains two packs of cards, score pad, place markers and pencil, complete for \$9.50



2172. This smoker's set of pigskin or black seal contains a cigar, cigarette and match case with gold and black enamel shields. The holders are banded in gold, \$35



2173. Satin-top mahogany card table opens by merely pressing a rod, \$10. 2174. Wrought iron lamp with parchment shade, \$5. 2175. Mahogany cigarette box, \$10



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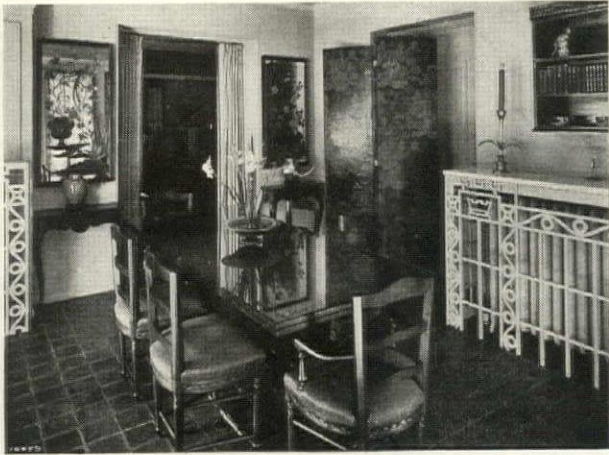


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the  
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in the  
Dark

This attractive hand painted wall plate fits over the light button. A "radium" circle, shining through the dark shows you just where it is. In ordering state which color combination you desire. Ivory plate with gray and pink parrot, pink border. Ivory plate with brightly colored parrot, blue border. Black plate with green parrot. Black plate with white parrot. Size 2-3/4 x 4-1/2 inches. Sent prepaid for \$1.60.

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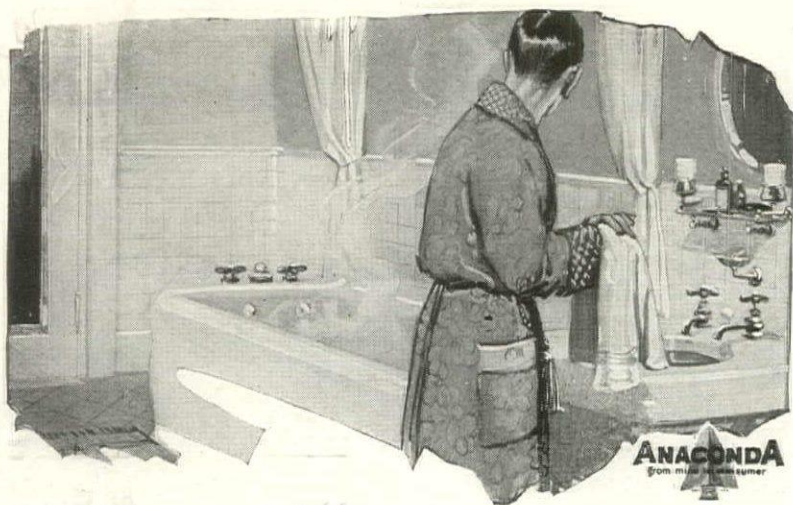


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Andirons with log roller B-701 27" high

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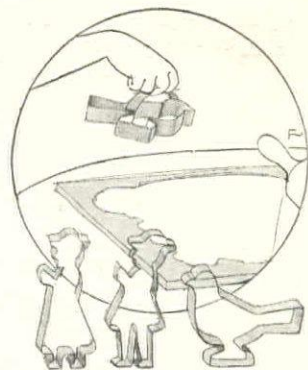
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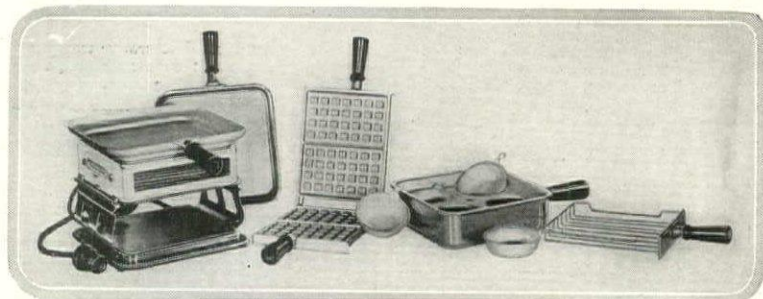
## BRASS PIPE

2176. Four cookie cutters, two birds and two people, are of tin, measuring 3" over all, 75c

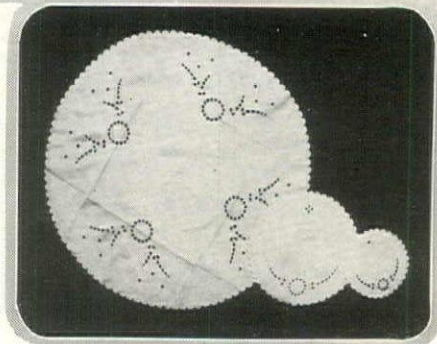


## SEVEN PRACTICAL GIFTS

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2177. This table stove contains an aluminum toaster, boiling pan, griddle, four egg cups and rack, \$12.50. Waffle iron \$4 extra



2178. Thirteen piece Madeira luncheon set, \$8.50

2179. (Below) Yellow pottery jam jar with brilliant design, \$3.50

2180. New England recipes and an oven indicator are contained in this oak box measuring 9 1/4" x 4 1/2", \$4.50



2181. This portable typewriter has a standard keyboard and comes in a leatherette case, 10" long x 4" high, \$50

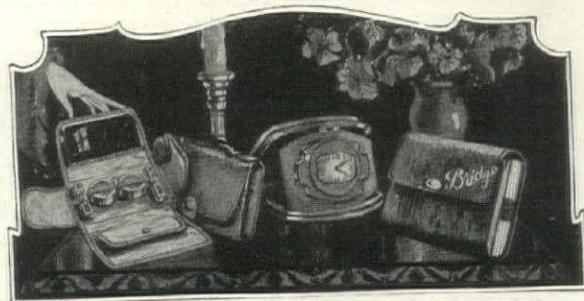


2182. Eighteen individual tea balls come in a white pottery dish tied in French paper and ribbon to match, \$6





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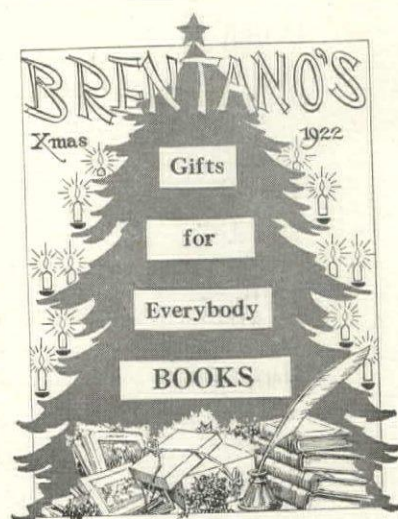
Neenah, Wis.

Neenah Brass Works,  
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Please mail me your booklet on garbage disposal for homes, apts., hospitals, picnic grounds (check).

Name.....

Address.....



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Also, because it generates its heat from gas—natural or manufactured—Radiantfire is smokeless, sootless, ashless, safe, and always under perfect control. It gives off no odor and improves ventilation.

Modernize your fireplace with Radiantfire. The installation will cost no more than the renewal of your old fixtures. And Radiantfire will burn for hours at the price of a shovelful of coal.

Your Gas Company or local dealer will tell you all about Radiantfire and will show you the wide variety of models.

The HUMPHREY

# Radiantfire

GENERAL GAS LIGHT COMPANY

Kalamazoo, Mich.

New York, 44 W. Broadway

San Francisco, 768 Mission Street

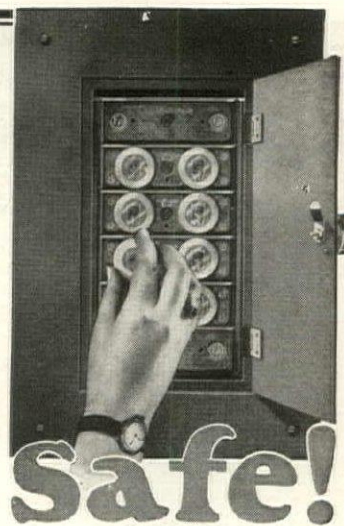
PITTSBURGH

BUFFALO

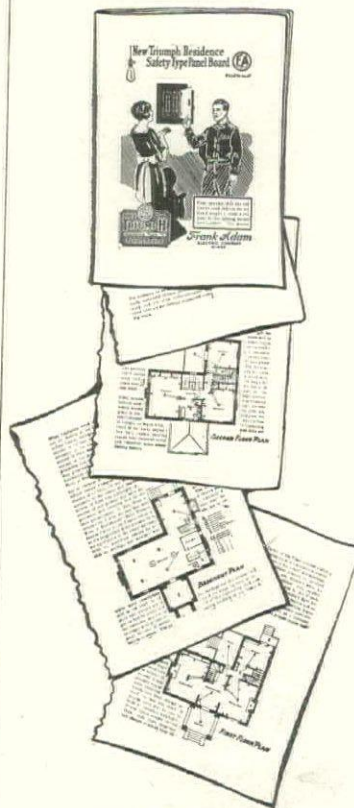
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*While Planning  
Your New  
Home  
Make It  
Electrically  
Comfortable, Convenient  
and Safe!*



With the New Triumph Type "R" Safety Type Residence Panel Board you can locate the fuses at the "center of distribution" so that when a fuse "blows" or burns out *you*, without the delay of waiting for help, can replace it *safely*. This is of vast importance to your peace of mind, and comfort. It gives other advantages which we more fully explain in our new book, which should be in every home builder's hands—sent free upon request.



### THIS NEW BOOK

can help to make that new home a better place to live in. "Wiring the Home for Comfort and Convenience," far from being a mere catalogue, is a text booklet on correct home wiring and a safeguard against the disappointments that many home-builders encounter. It directs to house-wiring the attention it should have and points the way to the utmost in convenience, utility and safety available with electricity in the home.



Architects and Contractors prefer to specify and install Type "M-R" Residence Panel Boards because the one type fits every requirement and is an indication of quality for the entire electric installation. Type "M-R" Panel Boards cost very little more than the ordinary.



**Frank Adam**  
ELECTRIC COMPANY

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# OAK FLOORS

(For Everlasting Economy)

## THE FLOOR MAKES THE ROOM

Oak Floors give a room more distinction and character than many times their cost spent on decorative features.

They can be stained and re-stained in a wide range of tones from the usual golden brown to a beautiful silver gray, to suit your color schemes.

Oak Floors always improve with age and use. They are good for a century. They save time and work by being so easy to keep bright, clean and dustless. No one who has had Oak Floors ever wants any other type.

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If you are going to remodel, there is a special thickness Oak Flooring ( $\frac{3}{8}$  of an inch) which goes right on top of your old floors. It costs less than the other thicknesses.

### You Can Afford Them Now

Any one who can afford to build or remodel can have fine, dustless Oak Floors. You will be surprised to know, perhaps, that they cost less than ordinary floors, plus unwieldy, unsanitary carpets. With lowered prices and freight rates Oak Floors now cost you 75% less than a year and a half ago.

### Increase Your Real Estate Values

Buildings of any kind with Oak Floors invariably sell and rent for 25% more, at the least. They are both a luxury and an economy, giving you many advantages at a lower price.

Ask any architect, contractor or lumber dealer, for the cost, giving room measurements, if you want the exact figures.

*Two interesting booklets, in colors, on the uses of Oak Floors, mailed free on request*

**OAK FLOORING ADVERTISING BUREAU**  
1047 Ashland Block, Chicago, Ill.



## This Free Test

### Has brought prettier teeth to millions

The prettier teeth you see everywhere now probably came in this way.

The owners accepted this ten-day test. They found a way to combat film on teeth. Now, as long as they live, they may enjoy whiter, cleaner, safer teeth.

The same way is open to you, and your dentist will urge you to take it.

### The war on film

Dentists, the world over, have declared a war on film. That is the cause of dingy teeth—the cause of most tooth troubles.

A viscous film clings to the teeth, gets between the teeth and stays. Old brushing methods left much of it intact. Then it formed the basis of thin cloudy coats, including tartar. Most people's teeth lost luster in that way.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Very few people have escaped these troubles caused by film.

### Ways to combat it

Dental science, after long research, has found two ways to combat that film. Able authorities have amply proved their efficiency. So leading

dentists the world over now advise their daily use.

A new-type tooth paste has been created, avoiding old mistakes. The name is Pepsodent. It does what modern science seeks. These two great film combatants are embodied in it.

### Aids Nature's Fight

Pepsodent also multiplies Nature's great tooth-protecting agents in the mouth. One is the starch digestant in saliva. That is there to digest starch deposits which cling to teeth. In fermenting they form acid.

It also multiplies the alkalinity of saliva. That is there to neutralize mouth acids—the cause of tooth decay.

Thus Pepsodent gives to both these factors a manifold effect.

### Show them the way

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

One week will convince you that Pepsodent brings a new era in tooth protection. Then show the results to your children. Teach them this way. Modern dentists advise that children use Pepsodent from the time the first tooth appears.

This is important to you and yours. Cut out the coupon now.

**Pepsodent** PAT. OFF.  
REG. U.S.

### The New-Day Dentifrice

Endorsed by modern authorities and advised by leading dentists nearly all the world over now. All druggists supply the large tubes.

### 10-Day Tube Free

The Pepsodent Company,  
Dept. 479, 1104 S. Wabash Ave.,  
Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

Only one tube to a family.



# Running Water for every need



## Have a Private Pumping Station

The Fairbanks-Morse Home Water Plant brings all the convenience and dependability of city water to country homes and cottages. Simple, easy to install, economical to operate, it completely modernizes the isolated dwelling.

It brings running water, *under pressure*, to bathrooms, kitchen, basement, garage and to any part of the grounds automatically. Operates from any electric light socket or home lighting plant circuit.

### It's Automatic FAIRBANKS-MORSE HOME WATER PLANT

Pumps water from cistern, shallow well, spring or lake, *under pressure*. Noiseless and automatic. No switch to turn. No adjustments to make. Has galvanized steel tank to prevent rust.

Now selling at a low price. Costs only a few cents a week to operate. If you do not know our local dealer, write us for complete information and literature.



**FAIRBANKS, MORSE & CO.**  
Manufacturers Chicago  
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R. C. Hunter & Bro., Archts., N.Y. City, used "CREO-DIPT" Stained Shingles in 24-inch "Dixie White" wide exposure for side walls and 16-inch Moss Green Roof.



FOR the small house, "CREO-DIPT" Stained Shingles on side walls and roof establish a true "home atmosphere."

Their adaptability to varied architectural detail; their exceptional qualities of durability and economy; the artistic satisfaction secured by their use make "CREO-DIPT" Stained Shingles the favored material of discerning architects and builders.

The open market does not afford such quality in shingles or stains.

If you are going to build or remodel, send 6 cents to cover postage for Portfolio of Fifty Photographs of Homes by Prominent Architects as well as color samples. Ask about 24-inch "Dixie White" Side Walls for the true Colonial White effect.

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Sales Offices in Principal Cities. Many Lumber Dealers Carry Standard Colors in Stock.

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## "CREO-DIPT" Stained Shingles



## Away With The Cesspool!

Secure all the sanitary comforts of a city building by installing an

### Aten Sewage Disposal System

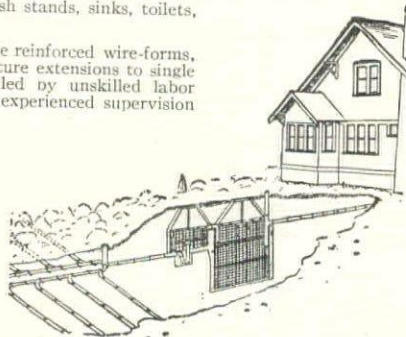
For Homes, Schools, Clubs, Hospitals, Factories

Allows free and continuous use of wash stands, sinks, toilets, bath tubs, laundry tubs, showers, etc.

The septic tanks are made of concrete reinforced wire-forms, not wooden-forms. Adapts itself to future extensions to single buildings or grounds. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

Our booklet No. 7 tells how and why. Sent free upon request.

**ATEN SEWAGE  
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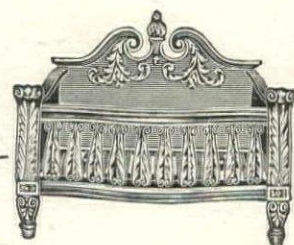


"Home Kraft" and "Draughtsman" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Kozy Homes" Bungalows. \$1.00 each—all four for \$3.00. De Luxe Flats \$1.00

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LOS ANGELES, CALIF.



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Beautify your fireplace with fixtures really worthy of it. Stover Andirons, Fire Baskets and Fire Sets are created to meet the approval of the more discriminating.

### Distinctive Designs Attractive Finishes

Stover Fixtures can be supplied in special bronze and plated finishes that are particularly beautiful and cost but little more than the ordinary black finishes. Also in solid brass, brush-brass finish.

### A Stover Damper Will Improve Your Fireplace

Fireplaces equipped with Stover Dampers throw more heat, save fuel and add greatly to the owner's comfort. Insist that your contractor install Stover Fireplace Fixtures.

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Improved Dome  
Fireplace Damper

**STOVER MFG. & ENGINE CO.**

1401 East Street

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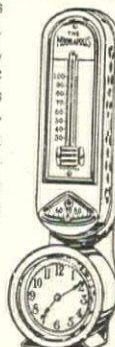
## No Overheating — No Underheating!



### The "MINNEAPOLIS" HEAT REGULATOR

In homes where the temperature is hand-regulated, the rooms are generally too hot or too cold, seldom comfortable. This variation in temperature is unnecessary. The "Minneapolis" automatically maintains normal, healthy temperature. Lowers the temperature at night, raises it in the morning while you sleep. Cuts fuel bills. Saves steps. Quickly and easily installed in old or new homes on any type of heating system burning any kind of fuel. Half a million in use. Write for free booklet.

**THE MINNEAPOLIS  
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2790 Fourth Avenue, So.  
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December, 1922



Make  
Your Little Girl  
Happy  
with an  
**Add-a-pearl  
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The family and friends  
will keep it growing

ASK YOUR  
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**"COLONIAL HOUSES"**  
13½ x 19 inches, 27 TWO STORY  
\$15,000 to \$300,000 to erect  
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EACH CONTAINS:  
EXTERIOR VIEWS,  
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*Before building a large house  
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house, you will need these.*

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*Special for Xmas*

### Doll's Dressmaking Outfits

that delight the heart of the little dressmaker. Contain a variety of dainty sewing materials that teach her to sew and make pretty things for her dollies.

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Fascinating and instructive. Operate mechanical toys; sturdily made and safe.

A most complete selection of Holiday Toys from the world's foremost toymakers—all reasonably priced.

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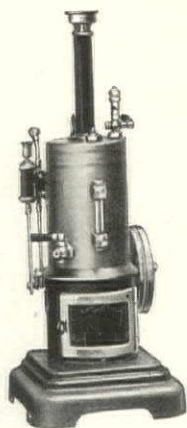
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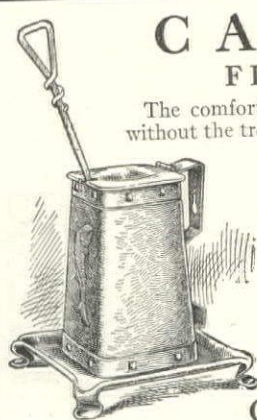


TOY STEAM ENGINE  
as illustrated \$7.50  
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The comfort of a log fire may be had quickly and without the trouble of kindling. The torch, an absorbent material, is kept immersed in kerosene in the tankard. To kindle a fire the torch is lighted with a match and placed under the logs.

*Postage extra or sent  
express collect*



MISSION STYLE  
Complete with tray.  
Wrought Iron.....\$8.00  
Hammered Brass.....10.00  
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Dept. K.

320 Fifth Ave.  
New York City

ORIGINAL STYLE  
Polished Brass

With tray.....\$5.00  
Without tray.....4.00

### Healthful Heat

Through Properly Moistened Air

There are no dry throats or lungs—no parched-like skins where the Minnehaha Humidifier is used. It creates a comfortable and hygienic atmosphere which prevents much winter sickness.

#### SAVES FUEL AND FURNITURE

a lower and healthier temperature can be maintained when the air contains the right degree of moisture—which means a saving in fuel. Minnehaha Humidifiers also prevent the drying out and checking of valuable pianos and furniture. The special construction carries most of the heat through the Humidifier and retains the dust. The Minnehaha makes an attractive shelf and is easily filled. See your dealer or write for descriptive folder

Manufactured by The Specialty Mfg. Co.  
St. Paul, Minn.

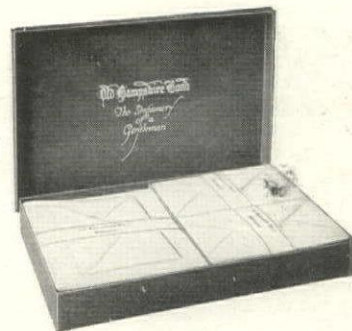
## The SPECIALTY MFG. CO.

SAINT PAUL, MINN.

# Old Hampshire Stationery *As a Gift*

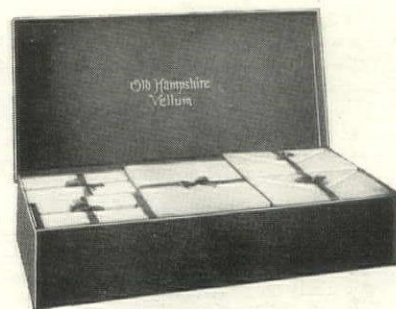
MORE expressive than words—and more subtle—is a box of Old Hampshire Stationery. Its refinement indicates the appropriateness.

Old Hampshire Stationery is made in a paper-mill where skilled craftsmen have old-fashioned ideas of quality. And so with such pride behind its making, Old Hampshire Stationery could hardly fall short of being the best paper that can be made.



### OLD HAMPSHIRE BOND "The Stationery of a Gentleman"

No. 529. The box illustrated contains one quire. Twenty-four sheets and envelopes of Royal Club size. The moderate cost makes this one of our most popular numbers. Price, the box, \$1.50.



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No. 626. The kind a lady likes to use. Contains four quires, 24 sheets and envelopes each of P. F. Royal Club, Regent S. F., Duchess Gold Edge Cards with S. F. envelopes, Princess Correspondence Note with P. F. envelopes. Price, the box, \$4.50.

Old Hampshire Stationery is offered in numerous other boxes, for both men and women, at \$1.50 to \$8.50 the box. Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige you on receipt of remittance.

FREE:—A packet of Specimen Sheets and Envelopes will be sent on request.

**Hampshire Paper Company**

Fine Stationery Department C  
South Hadley Falls, Mass.



## December Doings In Your Garden

DECEMBER—the month when all out-doors seems drab and dull; when color and warmth are welcome; when the garden story seems ended, for the shrubs and trees and plants have gone to sleep, and the garden looks dead and bare.

But wait! December is the month in which, if we will, we can plan for newer and better gardens; the month in which we can begin active operations, for December is a good planting month on Long Island, and in other sections where the ground is protected by evergreens and shrubs, or by a mulch of leaves and litter.

### A Food Station For Winter Birds

Right now—this winter, you can have a bird sanctuary garden if you plant shrubs that provide berries for food. Here are half a score of the best shrubs for this purpose:

**HERBERIS heteropoda.** A new Barberry. 2 ft. \$1.

**DOGWOOD—Cornus Dunbari.** New, white flowers in July; red branches. 5-6 ft. \$3.50.

**DOGWOOD—C. paucinervis.** From China; white flowers, black berries. \$1.

**COTONEASTER divaricata.** Evergreen foliage; red berries. 2-3 ft. \$1.

**CRAB APPLE—Malus Arnoldiana.** White flowers in June; red fruits in winter. 4-5 ft. \$1.50.

**MULBERRY—Morus acidosa.** Sweet fruits that just suit the birds. 3-4 ft. \$1.

**TURQUOISE BERRY—Symlocos paniculata.** A rare shrub with blue berries. 3 ft. \$3.

**VIBURNUM venosum Canbyi.** White flowers in June, black fruit in autumn. 2 ft. 60c.

**V. dilatatum.** Japanese Bush Cranberry. Bright red berries. 2 ft. \$1.

**V. Wrightii.** Brilliant crimson berries. 2 ft. \$2.

One Plant of each for \$12

### Rare Shrubs for Summer Flowers and Foliage

Among these are some of the new plants from Arnold Arboretum and from Highland Park, Rochester, N. Y.

**HAWTHORN—Crataegus Dunbari.** A small tree useful in the shrubby border or as specimens. 2 ft. \$1.

**HEATHER MINT—Elscholtzia Stauntoni.** Lavender flowers in September. 2 ft. \$1.

**EYODIA hupehense.** From China; resembles a Linden. 3-4 ft. \$1.50.

**FORSYTHIA intermedia spectabilis.** Early spring bloomer. 3-4 ft. \$1.

**SILVER BELL—Halesia carolina monticola.** Grows straight—not in bush form. 3-4 ft. \$3.

**JUNIPERUS littoralis.** A dwarf variety of Juniper from Japan. \$1 each.

**MOCK ORANGE—Philadelphus magdalenae.** White, sweet scented bloom. 3-4 ft. \$1.

**ROSA HUGONIS—Father Hugo's Rose.** Bright yellow blooms; extra fine shrub. 2½ ft. \$2.50.

**SORBARIA arborea glabrata.** White flowers in large panicles. 3-4 ft. \$1.50.

**STYRAX obassia.** Extremely rare; flowers in May, followed by brownish fruits. 2 ft. \$1.

One Plant of each \$14

These Two Collections of Shrubs will be sent to one address for an even \$25

### December for Evergreens and Shade Trees

You can plant trees this month as well as at any other time. The ground isn't likely to be frozen more than 2 or 3 inches, and an early mulching with leaves or hay will stop this. We can ship carloads of evergreens in all sizes and at prices from \$1 to \$150 each; all with big balls of earth. Shade trees, like the oak, birch, maple and linden, can be handled now even better than in spring. Remember that Hicks Nurseries guarantees all trees and shrubs—we run the risk—not you.

### Come to the Nursery this Month

See what we have here. Take home a Christmas tree or some of the shrubs you will need for the garden plan. Come anytime; you will enjoy the color and pungent odor of the evergreens; the crisp air, the good roads, and the fun of a day outside.

Drop us a line if you want a copy of our Fall Pricelist or other booklets on trees, shrubs and perennials.

### HICKS NURSERIES

Box H, Westbury, L. I., New York

## A Live Christmas Tree for Christmas

CAN you imagine a more exquisitely appropriate gift to give or receive than this joyous little White Spruce, stretching out its arms to receive its holiday ornaments. A wonderful gift for a child and every grown-up in whom still lingers the spirit of childhood.

These little trees with their robust roots solidly planted in a tub or jardiner will proudly hold the place of honor during the Christmas holidays and bring a cheerful touch of living green to the home through the long winter months to come.

They are priced as follows:

Each	Matched Pairs	Tubs, each
2 ft., \$2.00	\$5.00	12 in., \$1.85
3 ft., 3.00	7.00	14 in., 2.50
4 ft., 4.00	9.00	16 in., 3.00

The tubs are selected cedar, with strong hoops and painted green. They are shipped separately. The plants are shipped with a ball of loam about their roots, tied in burlap. All carefully packed and delivered to express at Framingham, Mass., on receipt of your remittance which must accompany order.

N. B. Our Bulletin 17 will tell you more about these and other decorative evergreens and you will certainly want a copy of the Year Book to help you plan next season's planting. Send for both today.

## Little Tree Farms

American Forestry Company—Owners  
419 Boylston St. Back Bay J  
Boston, Mass.

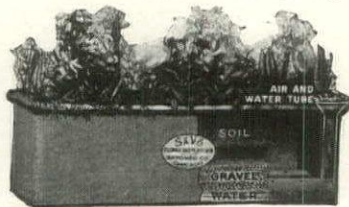
Beauty  
for the Home

# SAVO

Health  
for the Home

### FLOWER AND PLANT BOX

Self-Watering and Sub-Irrigating



The SAVO Steel Flower and Plant Box makes possible an all-year around garden. It assures thriving, beautiful flowers and plants for windows, porch, sun parlor, etc. Move it indoors or out. Six sizes. Two finishes. Write for free catalog No. 10.

### AIR MOISTENER

The SAVO Air Moistener is the most efficient humidifier made—a health necessity for every home. Also preserves furniture, pianos, books, paintings, plants, etc.



Fill with water and hang on back of any radiator out of sight; also made for hot air registers.

Tens of thousands now in satisfactory use. Send for Free Booklet No. 8.

Savo Manufacturing Co.  
Dept. "Ca"  
111 W. Monroe St., Chicago, Illinois

## Our Evergreens Are Right Our Prices Are Right



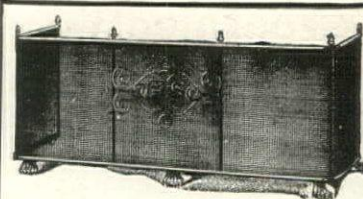
Canadian Hemlock

Here in the bracing salt air of the Maryland coast are growing the very trees you want for foundation, lawn or windbreak. Lovely, dark green Canadian Hemlock; sentinel-like Junipers; graceful Retinosporas; stately Pines—we have them all—healthy, shapely specimens that delight the eye. Every Evergreen is packed with a liberal "root ball" of earth.

Send us a list of the trees you want, and we'll quote you special prices. Or write for our Price List of Evergreens, Shade Trees, Fruit Trees, Bush Fruits, etc.

Harrison's Nurseries  
J. G. HARRISON & SONS PROPRIETORS

"Largest Growers of Fruit Trees in the World"  
Box 51 Berlin, Maryland



## Fire Screens for Christmas

Nothing can lend true Christmas atmosphere of hospitality to the home like a cheery, open fire guarded by a charming "BUFFALO" Fireplace Screen. And "BUFFALO" Fire Screens make most acceptable, useful, different Christmas Gifts, too.

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS are decidedly distinctive in appearance. Their good and correct designs, their well-placed ornamentation, and their attractive finish lend charm to the most perfectly furnished room. They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

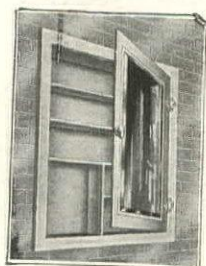
"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS cannot be compared with flimsy, cheap ones. They are strong and durable, and made by the most skillful workmen from the best "BUFFALO" quality of fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish.

WRITE for complete catalogue No. 8-BD  
Mailed upon receipt of 10c. postage

BUFFALO WIRE WORKS CO., Inc.  
(Formerly Scheeler's Sons)  
475 TERRACE BUFFALO, N. Y.

## Snow White

HESS  
STEEL MEDICINE CABINETS  
and  
LAVATORY MIRRORS  
Sanitary Beautiful



Better than wood—never sag, shrink, warp or stain. Easily cleaned with soap and water. The enamel is guaranteed never to crack, blister nor peel. Low in price, but fine enough for any bathroom.

This Mark



Guarantees Best Quality

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# Running Water Constant Service

Estates and farms, large and small, have enjoyed the uninterrupted service of Kewanee Water Systems for a quarter of a century. Kewanee plants are extraordinary pieces of engineering, yet so simple that anyone can operate them.

They are built in 150 different sizes and models. Whatever your demands, our engineers can suit your individual needs.

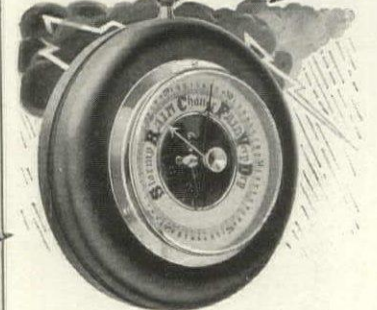
Write for bulletins on Running Water, Electric Light and Sewage Disposal.

KEWANEE PRIVATE UTILITIES CO.  
401 S. Franklin Street  
Kewanee, Illinois

**KEWANEE**

Water Supply  
Electric Light-Sewage Disposal

# Be Your Own Weather Prophet



Own one of these reliable Barometers and know each day any change in the weather from 8 to 24 hours in advance. Scientifically constructed, attractive in appearance. Mounted in a wooden case, finished in Mahogany, Oak or Flemish; enamel dial protected by a heavy bevel glass front. Size 5 1/2" in diameter.

## AN IDEAL GIFT

This Barometer makes a highly prized and lasting remembrance. Very useful and interesting.

Fully guaranteed; postpaid to any address on receipt of

**\$5.00**

State finish desired.  
Send in your order today  
**DAVID WHITE**  
Dept. H, 419 East Water St.  
Milwaukee, Wis.

# SAGER METAL WEATHERSTRIPS

**Stop Cold Air on the OUTSIDE of the Window and Door**  
That's why architects and engineers are specifying Sager Weatherstrips for modern buildings and residences every day.

**THEY INSURE FUEL ECONOMY**  
They stop "cold air leaks"—save you up to 40% of fuel costs.

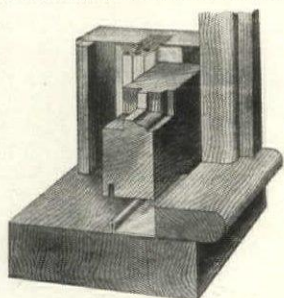
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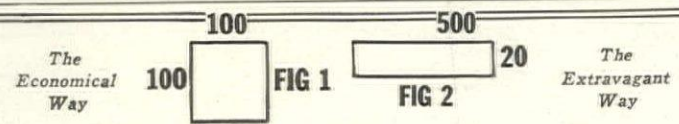
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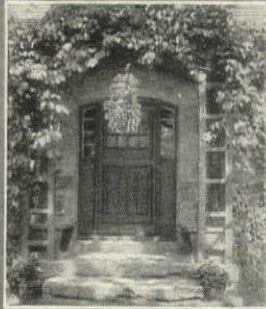
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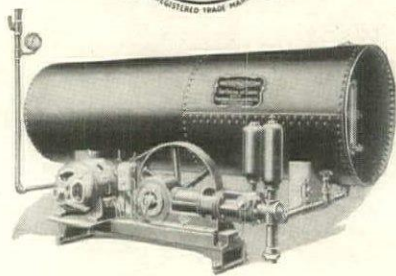
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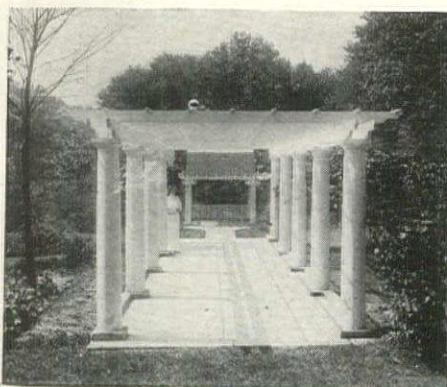
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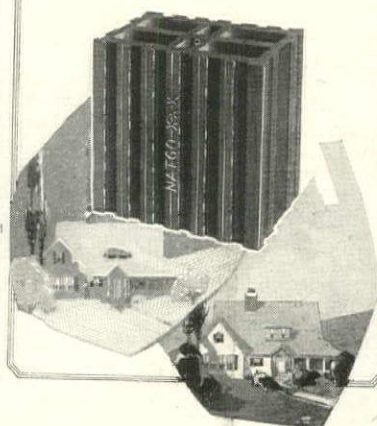


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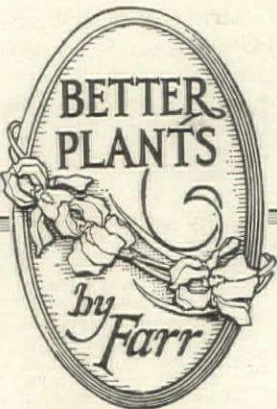
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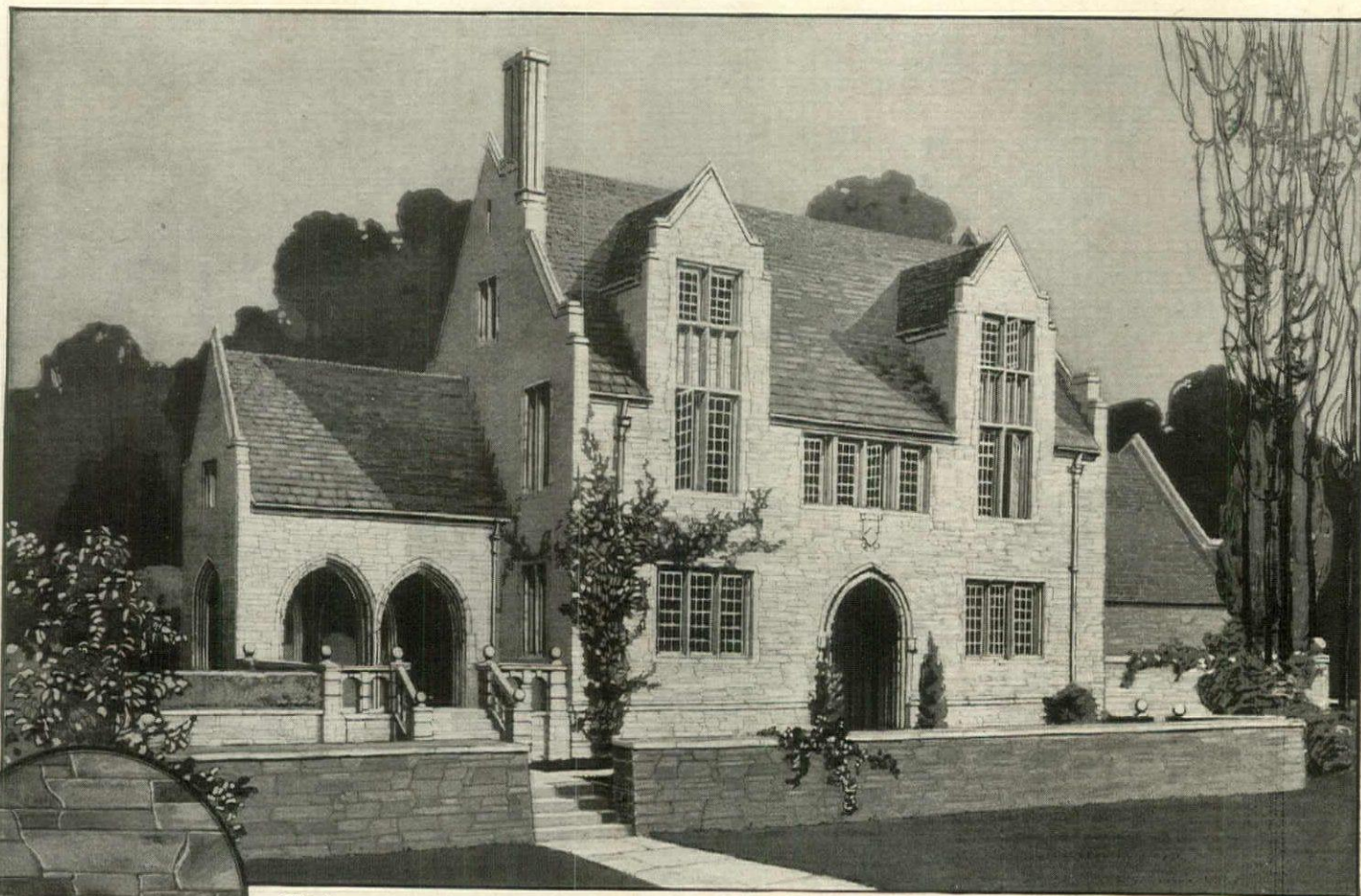
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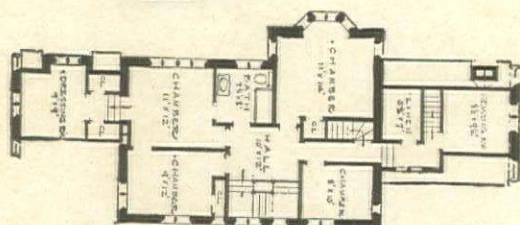
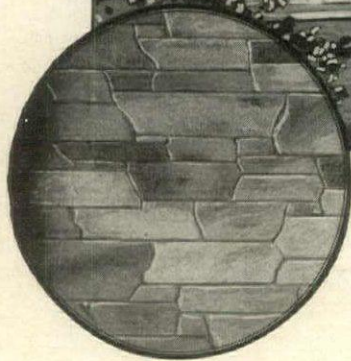
WILLIAM LEAVENS & CO. INC.  
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BOSTON, MASS.



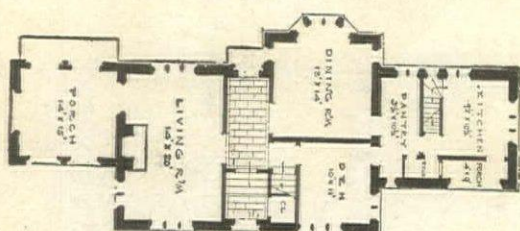


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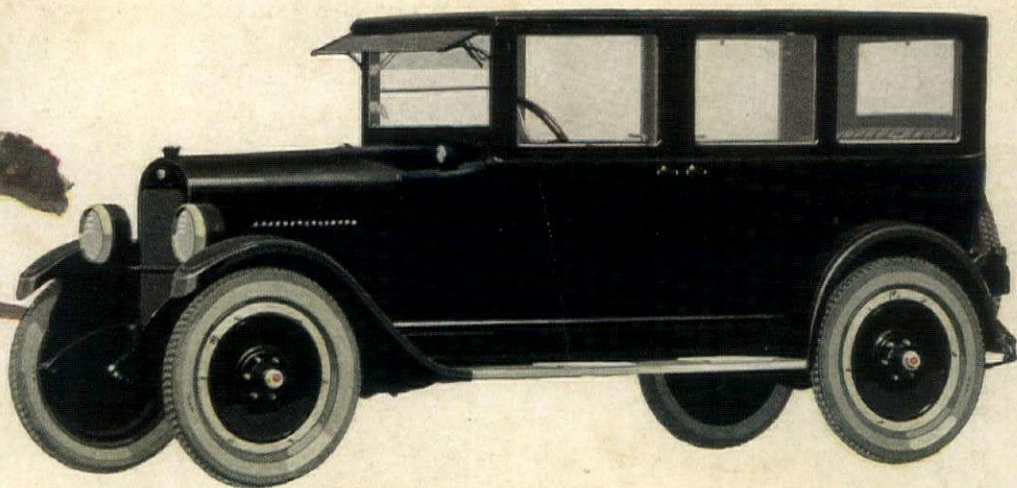
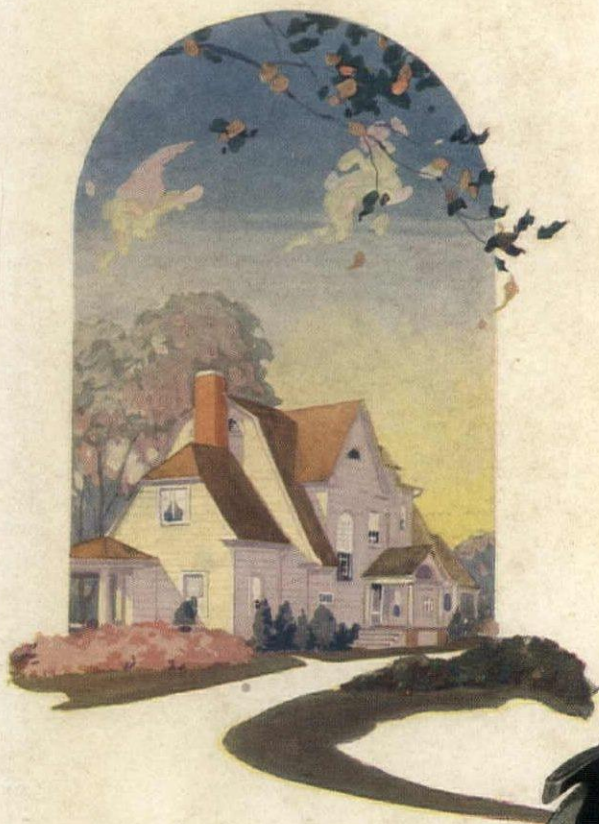


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